

**THEMATIC STRUCTURE VARIATION OF THE ENGLISH-
BAHASA INDONESIA *HARRY POTTER AND DEATHLY
HALLOWS PART 2* FILM TEXTS**

A THESIS

Presented as Partial Fulfillment of the Requirements for the Attainment of
A Sarjana Sastra Degree in English Language and Literature.



By:

Sekar Laksita Wangi

08211144024

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
ENGLISH LANGUAGE EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY
2014**

APPROVAL SHEET

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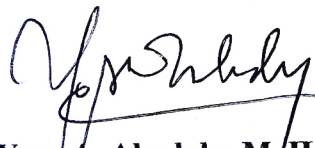


First Consultant

Second Consultant



Suhaini M. Saleh, M. A.
NIP: 19540120 197903 1 002



Yosa A. Alzuhdy, M. Hum
NIP: 19710801 199903 1 002

RATIFICATION SHEET

THEMATIC STRUCTURE VARIATION OF THE ENGLISH-BAHASA INDONESIA *HARRY POTTER AND DEATHLY HALLOWS PART 2* FILM TEXTS

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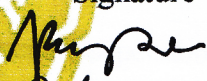
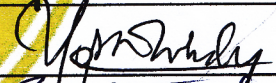
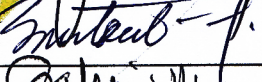
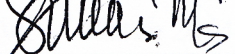
By:

Sekar Laksita Wangi

08211144024

Accepted by the Board of the Examiners of Faculty of Languages and Arts,
Yogyakarta State University on March 2014 and declared to have fulfilled
the requirement for the attainment of a *Sarjana Sastra* degree
in English Language and Literature.

Board of the Examiners

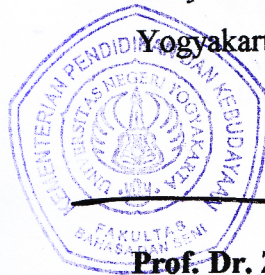
Position	Name	Signature
Chairperson	Andy Bayu Nugroho, M. Hum	
Secretary	Yosa A. Alzuhdy, M. Hum	
First Examiner	Asruddin B. Tou, Ph.D.	
Second Examiner	Suhaini M. Saleh, MA	

Yogyakarta, 8 of April 2014

Faculty of Languages and Arts

Yogyakarta State University

Dean,



Prof. Dr. Zamzani, M. Pd.

NIP: 19550505 198011 1 001

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Sekar Laksita Wangi
NIM : 08211144024
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni, Universitas Negeri Yogyakarta
Judul Karya Ilmiah : *THEMATIC STRUCTURE VARIATION OF THE
ENGLISH – BAHASA INDONESIA HARRY
POTTER AND DEATHLY HALLOWS PART 2
FILM TEXTS*

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Yogyakarta, March 2014

Penulis,



Sekar Laksita Wangi
NIM : 08211144024

MOTTOS

Repetition is the mother of skills

(Anthony Robins)

All long journeys are definitely start from a first single step

(Anonymous)

If you never start you will never know what the result

(Anonymous)

Life is about how to survive

(A Lecture, when she advised me to finish this study)

DEDICATIONS

I decided this thesis to:

My 'beloved' Father and Mother,

who have taught me how to face the world,

for supporting me when I'm down,

for their patience waiting for me to finish my study

Sorry for this lateness

To my young brother and my friends

Thank you for supporting me to finish my study

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Alhamdulillahirobbil 'alamin, praise to Allah SWT, the Almighty and the Most Merciful. The greatest thank goes to Allah SWT for giving me His remarkable blessing so that I could finish this thesis for the final requirement of finishing my “six years” study of English Language and Literature Study Program in Yogyakarta State University.

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I would like to express my deep appreciation to my father and mother, for giving me so much love, praying and patience. Especially for their belief that I can finish my thesis, that is my motivation for finishing this thesis. For have been waiting for my graduation, I am sorry for this lateness. This thesis is dedicated for them. I would also want to express my thanks to my young brother. I hope you will not follow my way for long study. I would like to say thanks to all my friends, which I cannot mention one by one in this limited space, in English Language and Literature Study Program 2008, also for members of Translation class whom I usually discuss to.

Finally, I realize this thesis is far from being perfect. However, I hope this thesis would be useful for the readers. Therefore, any criticism, ideas and suggestion for improvement of this thesis are greatly appreciated.

Yogyakarta, March 2014

Sekar Laksita Wangi

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INDONESIA *HARRY POTTER AND DEATHLY HALLOWS PART 2*
FILM TEXTS**

By Sekar Laksita Wangi

08211144024

ABSTRACT

This study aimed at 1) describing and explaining the degree variation of thematic structure represented in the English-Bahasa Indonesia “*Harry Potter and Deathly Hallows part 2*” film texts and what the variation means in translation context. 2) describing and explaining the contextual factors that motivate the occurrence of the thematic structure variation in question.

The research employed qualitative method. The data were the transcript of the English film ‘*Harry Potter and Deathly Hallows part 2*’ and its Bahasa Indonesia subtitle. The main research instrument was the researcher herself and the secondary instrument was the data sheet. The data of both texts were placed into the data sheet. Then, their thematic structure variation was analyzed. Next, degree of variation of the data were classified and interpreted. The trustworthiness of the data analysis was done by using perseverance observation, and discussion with colleagues, doing thick description, and auditing technique.

The result of the research reveals that the subtitle transcript does not make too many changes from the original film transcript. It is realized by several points. Firstly, the highest occurrence of thematic structure variation between the two texts is of the “lowest” variation (88.77%). This happens because the highest degree of thematic structure variation belongs to the category “0”. This means that the thematic structure of both texts is highly similar, and that the subtitle has kept the structure of the subtitles close to the original transcript of the film. Secondly, in terms of sentence structure, the change of sentence structure is not much and the most prominent in terms of theme is topical theme in English transcript (66.47%), and BI subtitle (68.60%), second is textual theme in English transcript (16.58%), and BI subtitle (15.97%), and the last is interpersonal theme in English transcript (16.94%), and Bahasa Indonesia subtitle (15.43%). This meant that in terms of Themes in source language are unrealized in target text as the percentages of occurring Themes (Topical, Textual, and Interpersonal). The intrinsic factors motivating the occurrence of the Thematic structure are textual factors and subtitle factors. The textual factors are grammatical structures (clause complexes, ellipsed subjects) and naturalness of language. The subtitle factors include the limited spatial and temporal duration, the rapid changing of scene and the consideration of audience reading speed. The extrinsic factors motivating the variations are the intertextual and situational context.

Keywords: *Translation, Thematic Structure, Film texts*

CHAPTER I

INTRODUCTION

A. Background of the Research

Human beings are social creatures who cannot live alone. Therefore a ‘thing’ is needed to bind them together, that can help them to understand each other, to help them convey their feelings and ideas. This ‘thing’ is called language. It has a vital role in human life. Without language, all actions and interactions in daily human life will be paralyzed.

Language is used to express our ideas, thoughts, and share information. Language plays an important role in communication. As a means of communication, language is an activity done by individuals to understand each other. Humans express their thoughts and feelings through media to transfer something in their mind by using language.

The spreading of human race throughout the whole continents creates variations in the language they use. A group of people who live in a certain area may use different language compared to those who live in other regions. Language can take the form of verbal and nonverbal. Verbal language is communicated through writing and speech, while nonverbal language takes the form of facial expressions and body language. Transcripts of science, philosophy, religions, literature, history, tradition, and other valuable information about a certain community are documented in the written form.

A problem arise, when the viewer of the document comes from different native language groups. Here, a translator is needed to deliver the information from the

source language (SL) into the target language (TL). The translator acts as a conveyor of the message written in the source language for those who do not speak the language. In this case, the translator sometimes cannot translate easily because they must transfer meanings between two languages and make sure that the expressions are equivalent.

In this globalization era, the development of science and technology has spread widely. The spreading may occur in many media. One of them is film. It does not only offer knowledge and information but also gives entertainment. By watching a film, people can find many realities telling events, problems, and phenomena. Unfortunately, people sometimes do not realize what actually goes on around and inside human beings portrayed in films.

Related to the problem, language also functions as a means of observing what goes on in the real world around human beings and within them and construct it linguistically. Realities which occur in daily life are concerned with actions, happenings, thinking, beliefs, abstractions, situations, states, and so on, including the participants and circumstances around them.

In fact, those natural realities cannot be understood before they are turned into semiotic realities, particularly linguistic realities. It is particularly through language that people realize natural realities as meanings. In this way, language as a meaning-making system is compulsory to be understood by members of the given society in which the language is used so that those realities can be linguistically encoded and understood by the linguistic community.

Concerning the problem above, systemic functional theorists have offered a framework to catch those phenomena through the concept of textual meaning. Here, the phenomena are not only caught through the concept of textual meaning but also through the scale of thematic variations.

The natural realities under consideration, which are semiotically realized through language, are found in films as one of the media of communication. Film records what people do so that the linguistic expression is the representation of the realities, which happen in the society. Everyday people do things, they see happenings, and they talk about things, and express their attitudes toward the phenomena of the world by means of language. All of them can be recorded in films.

Nowadays, films have become an industry that spreads all over the world. There have been many films played in Indonesia, and many of the prominent ones are in English. Thus, translating the film dialogues is important. Translating the dialogues in the film into another written language is called subtitling. The result of the subtitling is called subtitles. Subtitles are a vital element for a foreign film to make it understood by the film viewers who speak another language.

Subtitling is translating the utterances that are said in a film into a different language. The subtitles are commonly displayed on the screen at the bottom. It can lessen the viewers' concentration to the images because they have to pay attention to and read the subtitles at the bottom of the screen. However, one might say that subtitling is more authentic, unlike dubbing, since it does not hide the original sound so that the viewers can get the source language. It is also a much faster and less

expensive process compared to dubbing. That is why it is preferred in film translation.

For non-native speakers of English including Indonesian people, subtitles play an important role in helping them to enjoy foreign films. Therefore, the quality of the subtitles is also important so that the viewers can get clear understanding of the films. Moreover, there are a lot of children films that have been released. For children, the English films can be a medium to learn English in a fun way because they can get not only the entertainment but also the lesson. So, the quality of subtitles in children films is very essential since it will have a great contribution to the comprehension of practical English for young learners. This becomes the challenge for the translators to do a great work in translating such films.

One of the famous films released in Indonesia is *Harry Potter and Deathly Hallows part 2*. The original book series on which the films are based are written by J. K. Rowling. As stated earlier, subtitling of children films is important. One of the aspects to be considered in subtitling, and translation in general, is thematic structure variations. Therefore, this research is aimed at analyzing the phenomenon of thematic structure variations in English-bahasa Indonesia subtitles of *Harry Potter and Deathly Hallows part 2*.

In the film *Harry Potter and Deathly Hallows part 2* there are many sentences in the subtitles to be analyzed. The subtitles will be analyzed on the structure of thematic variations, i.e. how the thematic structure of the subtitles varies from that of the film transcript. This kind of analysis is important to learn the message structure of the source language and the target language.

Thematic structure is relevant to the position of the language user as an individual. It will be closely related to message structure selected by the individual who utters the language, which in this research has been transferred in the textual form in a kind of film transcript and film subtitles.

It is impossible for researcher to investigate all aspects. The scope of this research will be limited to the thematic variations in the film of *Harry Potter and Deathly Hallows part 2*. The transcript of the film is used as the source text (hereafter will be referred to as ST) and the translation of the film represents the target text (hereafter will be referred to as TT).

B. Focus of the Research

In relation to the importance of thematic structure in the process of translation, especially subtitling, it is necessary to conduct a research about thematic structure realizations in a movie. *Harry Potter and Deathly Hallows part 2* is chosen as the source of the data because of three reasons. First, the movie dialogues consists of a wide range variations of Themes that almost completely cover all Theme features of the three kinds of Theme that are *textual*, *interpersonal*, and *topical Theme*. Second, it is because between the original movie dialogues and their subtitles, there are a large amount of different thematic realizations. The differences may be caused by adjustments or even mistranslation. This then may cause some problems in the meaning transfer. Third, it is because this film won many awards from Oscar, and Golden Globe as the best film, best director, etc.

The achievement shows that this film worth watching for its quality. The reason implies that a good translation, in this case, subtitling should be conducted in order to preserve the original message, or furthermore, the aesthetics and moral value carried by the source language into the target language.

A clause is constituted of three dimensions of structure. Each structure construes a distinctive meaning. Based on the three dimensions of structure, a clause has meaning as a message (textual meaning), as an exchange (interpersonal meaning), and as a representation (experiential meaning). These three kinds of meaning are referred as metafunctions.

This analysis focused only on the analysis of the textual meaning of a clause. Thematic structure is one of those three structures that bears the textual meaning. The textual meaning of a clause is realized through the system of Theme. Reflecting the three dimensions of metafunctional structure of the clause, there are three different types of Theme. They are textual, interpersonal, and topical (experiential) Theme.

The research was conducted to analyze the thematic structure particularly on the thematic realization in *Harry Potter and Deathly Hallows part 2* film. The analysis was conducted by comparing the thematic realization between the movie's actors and actress' dialogue which is presented in English as the source language and the subtitle which is in *Bahasa Indonesia* as the target language. The thematic realization does not only about the realization of textual, interpersonal, and topical Theme, but also the realization of marked and unmarked Themes.

C. Formulation of the Problems

There are two problems formulated in this research. They are as follows.

1. To what degree is the thematic structure variation represented in the English-Bahasa Indonesia *Harry Potter and Deathly Hallows part 2* film texts and what does the variation mean in translation context?
2. What are the contextual factors that motivate the occurrence of the thematic structure variation in question?

D. Objectives of the Research

Based on the formulation of the problem above, the objectives of the research are:

1. to describe the degree of thematic structure variation represented in the English-Bahasa Indonesia *Harry Potter and Deathly Hallows part 2* film texts and its meaning in translation context.
2. to explain the contextual factors that motivate the occurrence of the thematic structure variation in question.

E. Significance of the Research

The results of this research are expected to give some benefits to both the readers and the researcher about textual meaning equivalence in literary translation.

The research is expected:

1. to give valuable information to the students, so that they can improve their ability in translating,

2. to give further knowledge to the writer as well as Indonesian translators, and
3. to give some informative input to other researchers who want to carry on further research in the same field.

CHAPTER II

INTRODUCTION

A. Theoretical Review

1. On Translation

a. Notions of Translation

Many translation experts have been trying to define the meaning of translation for years resulting to various definitions and statements. Their views on translation provide the researcher a wide range of literature source to maintain the study. Catford defines translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (1965 : 20).

Brislin, in *Translation: Application and Research* (1976 : 1), gives a wider definition of translation. He states that translation is the process of transferring the ideas and thoughts from one language (SL) to another (TL). The language itself can be written, spoken or in the form of a sign.

Larson (1984 : 3) says that translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by semantic structure. The transferred meaning must be held constant.

Nida and Taber (1982 : 12) add that translating consist in reproducing in the receptor language the closest natural equivalent of the source language message. It is firstly in terms of meaning and secondly in terms of style. So, in translation, making an equivalent meaning is one of the most important things to be considered beside the style of the form of the languages involved. From all those statements above, it can be concluded that translation is the process of message transfer from the SL to the

TL, in written or in oral form and the main expectation of this transfer is the natural equivalent of SL in the TL which represents the message of the SL.

b. Types of Translation

Casagrande (1954) in Brislin (1976 : 3) classifies translation into three types based on the purpose. The first type is *pragmatic translation*. It refers to the translation of a message with an interest in the accuracy of the information that was meant to be conveyed in the SL. It is not concerned with other aspects of the original language version. It is said that pragmatic translation uses natural forms of the receptor language both in the grammatical constructions and in the choice of lexical terms. The second type is *aesthetic-poetic translation*, in which the translator takes into account the affection, emotion, and feelings of the SL version, the aesthetic forms used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, drama, dialogue, and novel. The third type is *ethnographic translation*. Its purpose is to explicate the cultural context of the SL and the TL versions. Therefore, the translators have to be sensitive in using words. They should also know how the words fit into the cultural frame of the SL and TL. For example, they have to take into account formality and informality of the text.

Another expert, Jakobson (1959 in Munday, 2008 : 37) points out three kinds of translation, namely, intralingual translation, interlingual translation, and intersemiotic translation. *Intralingual translation* is an interpretation of verbal signs by means of other signs in the same language. In contrast with the intralingual translation, interlingual translation involves more than one language. *Interlingual translation* is

an interpretation of verbal signs by means of some other language. It consists of bilingual translation in which only two different languages are involved, and multilingual translation which involves more than two languages. Whereas, *intersemiotic translation* is an interpretation non-verbal signs systems which are explained in the verbal system.

c. Process of Translation

There are many principle steps in conducting translation. According to Nida's concept in "*The Theory and Practice of Translation*" (1974: 33-55), the process of translating is in the following procedure.

- 1) Analysis
- 2) Transfer
- 3) Restructuring

To make it clear, the following diagram of the process of translation by Nida's model of translation process illustrates the stages involved:

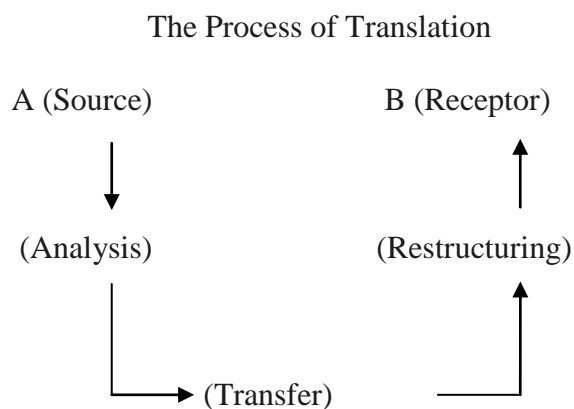


Figure 1 : The model process of translation by Nida (1974: 33).

d. Source language

In this ST the translator faces a text of the source language or the original one, for example an English text. A translator should understand the types to be able to explore the content and message of text itself.

1) Analysis

The phase in which the translator analyzes the text or the statement from the linguistic aspect, such as the grammatical relationship between words, the meaning of word or group of words, including contextual, textual meaning, and also social cultural meaning. In other words, the translator has to understand the message of the source language completely.

2) Transfer

The translator transfers the source language of the original language into the target language or the receptor language, as stated by Nida and Taber, “.....transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B” (1974: 33).

3) Restructuring

Restructuring is the final step, where the translator restructures the text or statement in the receptor language so that it will sound natural and the target reader will easily catch the entire message. Nida and Taber states “restructuring in the transferred material is restructuring in order to make the final message fully acceptable in the receptor language” (1974: 33). The main point in the translation is that a translator may not change the meaning or the message of the original text.

e. Meaning in Translation

In translation activity, a translator has to know how to transfer the meaning of the first language into the second language (Larson 1984: 3). That is why understanding meaning is important for the translator before doing a translation work. Meanwhile, Nida in Hatim and Muday (2004: 35) says that it is different between referential and connotative meaning. Referential meaning, known as denotation, deals with the words as signs or symbols whereas connotative meaning is the emotional reaction of a word provoked by the reader.

Meanwhile, Halliday (1994: vii) states that meaning is realized in language in the form of text that is shaped or patterned in the response to the context of situation. Further, he proposes three kinds of meaning i.e. ideational, interpersonal, and textual meanings. Ideational meaning is the representation of the outer and the inner world of experience. In other words, it is the meaning in the senses of content. Ideational meaning is separated into two sub-functions i.e. experiential meaning and logical meaning. Experiential meaning is related to the content whereas logical meaning is related to the relationship between ideas. Interpersonal meaning is the meaning as a form of action. It is also an encoding or interpersonal aspect of communication. Textual meaning is the putting of referential information into a coherent whole.

Meanwhile, according to Tou (in Sinar, 2002: 77), there are three attributes of meaning in semiotic system i.e. meaning breadth, depth and height. Those attributes construct meaning characters. Meaning has breadth which means that meaning ranges from the narrowest to the widest. Meaning breadth is characterized by the degree of semiotic diversification. Meaning has depth which means meaning ranges from the

shallowest to the deepest. Meaning depth is characterized by the degree of semiotic delicacy. Meanwhile, meaning has height which means that meaning ranges from the lowest to the highest. Meaning height is characterized by the degree of stratification. It is important to take into account of those three attributes of meaning in order to do meaning analysis of its realization in text. The relation between the attributes of meaning and its characters is shown in Figure 3 bellow.

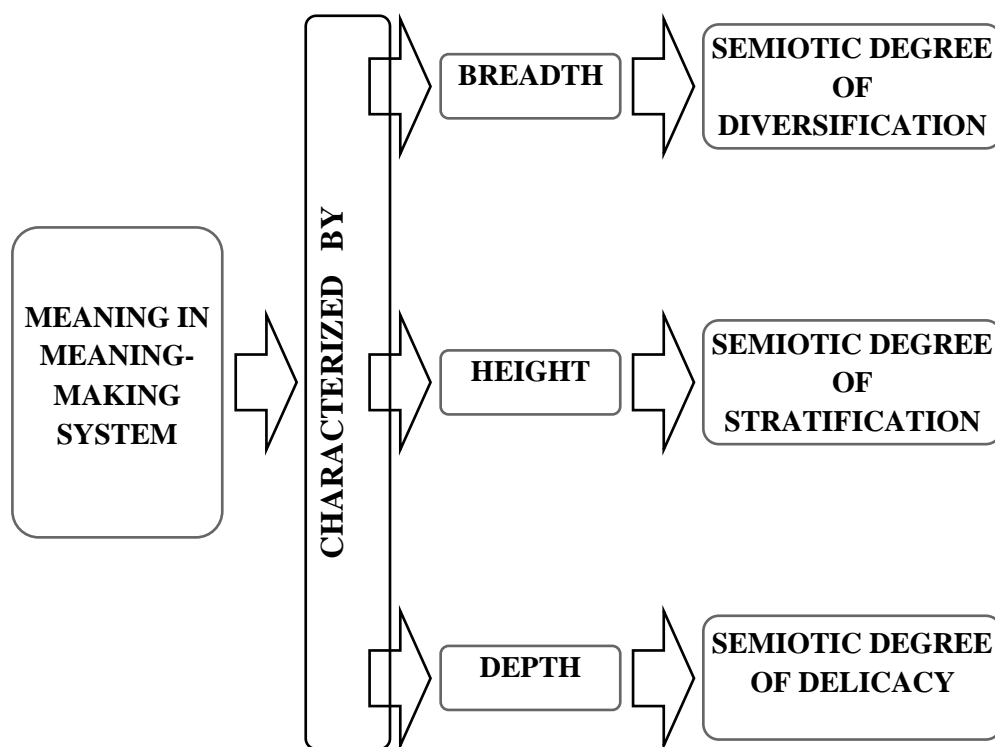


Figure 2. The Universe of Meaning by Tou (in Sinar, 2002: 77)

Degree of semiotic diversification deals with the variety of meaning. It is measured by varying three kinds of meaning in semantic level i.e. ideational, interpersonal and textual meaning. Degree of semiotic delicacy deals with meaning from general to specific or vice versa. Degree of semiotic stratification refers to degree of language strata used in a society.

f. Film Translation

Film can be an influential and powerful vehicle to transferring values, ideas and information. It presents the different cultures from many countries verbally and visually. Usually it transfers the meaning and content of this film itself by picture, dialogue, and music.

In general, translation involves not only the language, but also culture in the countries where these languages are spoken. It is not only changing writings from one language to another, but also interpretation of culture differences (Matsumoto, 2003: 100). There are two major types of film translation, namely dubbing and subtitling.

1) Dubbing

Coelh in <http://www.translationdirectory.com/article326.htm> briefly states that dubbing refers to any technique of covering the original voice in an audio-visual production by another voice. Dubbing is considered as a form of domestication. Domestication here is understood as ‘translating in a transparent, fluent, ‘invisible’ style in order to minimize the foreignness to the target text’ (Munday, 2001: 146). The result is that all foreign elements are assimilated into the dominant target culture.

2) Subtitling

Subtitling is a model of translation which translates spoken language of the source language into the target language in the form of synchronized captions, usually appears in the bottom of the screen. Subtitling serves two purposes: to translate the dialogue from the source language film to the target language audiences and to transform the soundtrack of television programs into written caption for deaf.

Subtitles provide some benefits in the field of film or other audio-visual media translation. The most general benefits are; translation based subtitles are generally provided to overcome the language problems associated with distributing video material across differing geographical areas; subtitling as a translation technique is usually easier to produce and cheaper than providing an alternative language audio track – a process known as dubbing; same-language subtitles are generally provided as an in-country service for the benefit of viewers who are hearing impaired. It is now common for governments or regulatory authorities to legislate that this type of subtitling is provided.

Subtitling is becoming a preferred mode of film translation not only owing to the financial considerations, much cheaper, more economical, and easier to produce but also it retains the authenticity of the original production (Gottlieb, 1997: 310).

a) The process of subtitling

Matsumoto (2003: 101) says that there are two stages in the process of subtitling: translating materials from the source language into the target language and making subtitles from the translated material. Now, the professional subtitlers usually work using specialized computer program.

b) Subtitling standard

Fotios Karamitroglou, Ph.D (2000) from European Association for Studies in Screen Translation (ESIST) in <http://www.Geocities.com/CollegePark/Library> defines the Guidelines for Production and Layout of TV Subtitles. The guidelines are aimed to provide maximum appreciation and comprehension of the target film as a

whole by maximizing the legibility and readability of the inserted subtitled text. The guidelines are as follows.

(1) Spatial parameter/layout

(a) Position on the screen

Subtitles should be positioned at the lower part of the screen. So, the audience can watch the visual of the film and reading the subtitles to enjoy the film.

(b) Number of lines

Maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time.

(c) Text positioning

The subtitled text should be presented centered in its allocated lines.

(d) Number of character per line

Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for the original text reduction.

(2) Punctuation and letter case

(a) Full stops { . }

The full stop should be used right after the last character of a subtitle (no space character inserted) to indicate the end of the subtitled sentence.

(b) Dashes and hyphens { - }

Dashes are used before the first character of each of the lines of a two-line subtitle (with a space character inserted each time) to indicate the exchange of speakers' utterances, namely dialogue, presented either in a single flash as "static double text", or with the second speaker's exchange as an "overlay" to the first subtitle line, i.e. as "dynamic double text". When dashes are used to link words as hyphens no space characters should be inserted between the linking words.

(c) Question marks { ? } and exclamation points { ! }

Question marks and exclamation points should be used to indicate the question or emphasis respectively, just like in printed materials, positioned right after the last character of a subtitle (no space character inserted).

2. On Language

There are some definitions of language. In *Oxford Advanced Learner's Dictionary*, Hornby (2000: 721) states that language is the use, by human, of a system of sounds and words to communicate. Meanwhile, in his book *Fungsi Bahasa dan Sikap Bahasa*, Kridalaksana (1983: 5) says that language is an arbitrary sound system that is used by the members of social groups in order to cooperate, communicate and identify with each other. This means that language is a kind of system used by some particular communities in order to communicate and share ideas.

Meanwhile, some functional linguistics experts have their perspectives of language. In his book *Introducing to Functional Grammar*, Halliday (1994: xvii) defines language as a system for making meaning. Language is viewed as a semantic

system with other system for encoding the meanings it produces. Further, Halliday and Matthiessen (2004: 19) separate language that has been used, in technical terms, that refer language (1) as text and as system, (2) as sound, as writing and as wording, (3) as structure, and (4) as resource.

a. View on Language

According to Halliday (1994: xxviii), there are two bases of fundamental oppositions in describing the grammar of language. In general, the one is the formal grammar that is primarily syntagmatic in orientation with its roots and logic in philosophy. The other one is the functional grammar that is primarily pragmatic with its roots in rhetoric and ethnography. Those two concepts of the grammar of language are described below.

1) Formal Linguistics

Formal linguistics is divided into two theories of grammar i.e. structural linguistics and transformational generative linguistics.

a) Structural Linguistics

In structural linguistics, language is seen as a system of speech sounds, arbitrarily assigned to objects, states and concepts to which they referred, used for human communication (Bell, 1981: 92). The structural view of language is associated with the phoneme as the unit of phonology and morpheme as the unit of grammar (Boey, 1975: 27).

b) Transformation Generative Linguistics

In the transformation generative linguistics, language is seen not merely as a matter of storing in one's head language list of words or sentence, but being able to

produce sentence not heard before (Boey, 1975: 57). In this view, there are two sets of processes that are the phrase structure (base rules) and the transformational rules. In the phrase structure, successive strings of symbols are built up until a terminal string is reached. The process is not begun with the sentences but with the most universal symbols of all. Then each symbol is expanded by rewriting. In transformational rule, the elements of the terminal string are manipulated, moved, added to and deleted until they express a grammatical sentence.

2) Functional Linguistics

In functional linguistics, language is viewed as a network of relations which tends to emphasize variables among different languages (Halliday, 1994: xxviii). In this view, semantics is taken as the foundation thus the grammar is natural and organized around the text or discourse. In this perspective, language is seen as two views under the functional approach i.e. tagmemic linguistics and systemic functional linguistics.

a) Tagmemic Linguistics

Robins (1980: 279-280) says that tagmemic theory is concerned primarily with grammatical analysis and operates in phonology with a version of the accepted phoneme concept at other levels. In addition, he says that there are three basic concepts under the tagmemic theory. First, language is seen as a part of human behavior, including verbal and non-verbal. Second, tagmeme occupies the place of slot and class mutually. It unites traditional concept (such as Subject, Predicator, Object, Complement, etc) with class concept (such as noun, verb, pronoun, adjective,

etc). The last, tagmemic-syntax tagmeme occupies sequential and equipollent places in structures.

b) Systemic Functional Linguistics

According to Halliday (in Eggins, 2004: 2), Systemic Functional Linguistics (SFL) is a theory of language centered in the notion of language function. This theory views language as a social semiotic which is a resource people use to accomplish their purposes by expressing meaning in context. It is the study of how people exchange meaning using language. SFL is functional and semantic rather than formal and syntactic in orientation. As SFL accounts for the syntactic structure of language, it places the function of language as central (what language does, and how it does it), in preference to more structural approaches, which place the elements of language and their combinations as central.

In this theory, the general conception of language assumed contrasts linguistic forms from with substance (phonic and graphic representation) on one side with situations (in relation to which the linguistic form has meaning) on the other. As central in linguistic forms, grammar and lexis are related to their phonic representation through orthography (the alphabet and spelling rules of language). On the other side, the semantic functions or meanings of grammatical and lexical elements are stated in terms of contexts of situation (Robin, 1980: 282).

Systemic Functional Linguistics operates with both grammatical function such as Theme, Subject, Actor, etc and grammatical classes such as nominal group, verbal group, propositional phrase, noun, verb, preposition, etc. However, the primary organization of a grammatical unit such as clause is functional. In fact, by labeling

grammatical function, it can be showed what part each component is playing in the overall structure. The purpose of functional labeling is to provide a means of interpreting grammatical structure (Halliday, 1985: 31-32).

Systemic Functional Linguistics actually has five special features. First, SFL is oriented to the description of language as a resource for making meaning rather than a system of rules (Halliday and Martin, 1993: 22-23). Thus, semantic, grammatical, and phonological systems are systems of potential, a range of alternatives. The lexicogrammar system or what the speaker can say is the realization of the semantic system of what the speaker can mean. Hence, language is essentially seen as a system of meaning potential (Halliday in Parret, 1974: 86).

Second, SFL concerns with texts rather than sentences as the basic unit through which meaning is negotiated (Halliday and Martin, 1993: 22). Consequently, the relation between the semantic and the grammar is one of realizations: the wording. In turn, the wording is realized by sound and writing (Halliday, 1985: xx).

Third, SFL focuses on relation between texts and contexts rather that on texts as decontextualized structural entities in their own right (Halliday and martin, 1993: 22). In other words, language is seen as an inter organism perspective, that is, language as what goes on between people or language as interaction (Halliday in Parret, 1974: 81).

Fourth, SFL concerns with language as a system for construing meaning rather as a conduit through which thoughts and feeling are poured. In other words, it views language as a meaning-making system rather than a meaning-expressing one (Halliday and Martin, 1993: 23).

Fifth, SFL is oriented to extravagance rather than parsimony. It means, SFL is oriented to develop an elaborate model in which language, life, the universe and everything can be viewed in communicative or semiotic terms (Halliday and Martin, 1993: 23).

b. Language Levels and Ranks

Halliday (1994: 15) proposes that a language is a complex semiotic system composed of multiple levels or strata. Language level is a major dimension of structural organization capable of being analyzed separately from other dimension. The new stratifications of language are in four strata i.e. Context, Semantics, Lexicogrammar, and Phonology/Graphology.

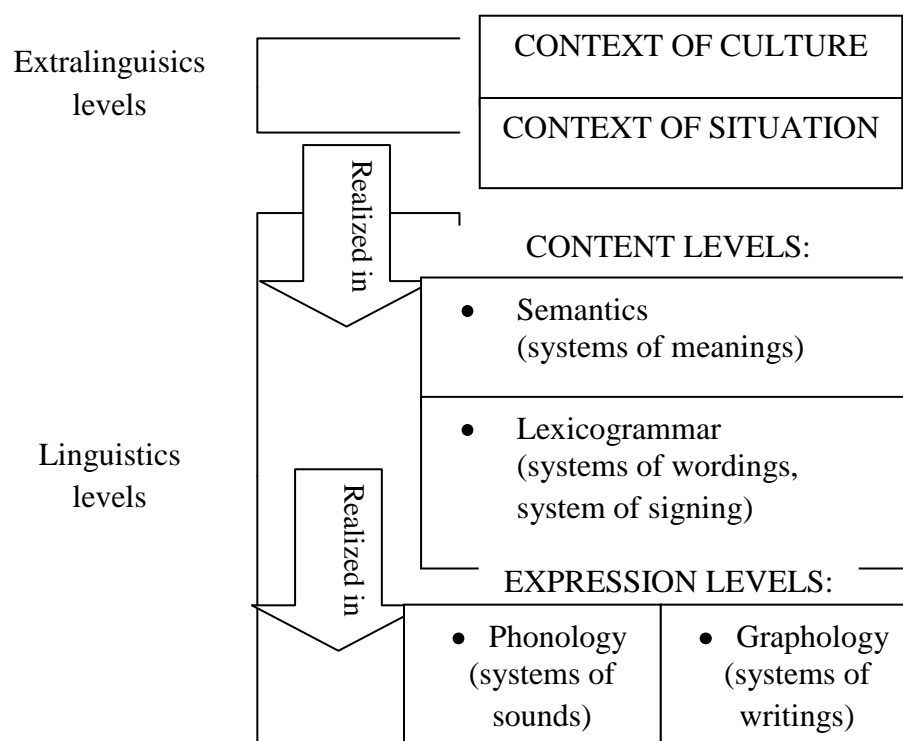


Figure 3. Levels of Language (Butt at.al, 2000: 183)

1) Context

This is the higher level of semiotic system in which language is 'embedded' (Matthiessen in Sinar, 2007: 50). In the concept of context, there are two contexts i.e. context of culture and context of situation. The relationship between language and context is close. Language as a system is, specifically, embedded in a context of culture or social system and any instantiation of language as a text is embedded in its own context of situation (Halliday and Matthiessen, 2004: 27 - 28).

2) Semantic System

Semantic is the linguistic inter-level to context. It is the way into the linguistic system where context can be semanticised. As semantic related with term of meaning, according to Halliday (in Eggins, 2004: 3), semantically there are three kinds of meaning i.e. textual meaning, interpersonal meaning, and ideational meaning. Those three kinds of meaning are called metafunctions of language. They are as follows.

a) Textual Meaning

Textual meaning refers to the way the text is organized as a piece of writing or speech (Eggins, 2004: 12). According to Halliday (2004: 169), in textual meaning, the clause presents a message as a new turn in response to a query concentrated with an English word that had just been queried. The textual meaning organizes a clause as message that becomes the marker of a text in a language.

b) **Interpersonal Meaning**

Interpersonal meaning is meaning about relationship roles with other people and attitudes to each other (Eggins, 2004: 12). In interpersonal meaning, the clause enacts a proposition that is explicitly addressed to a particular person (Halliday, 2004: 169). Interpersonal meaning organizes a clause as exchange that consists of two elements i.e. mood and residue.

c) **Ideational Meaning**

In ideational meaning, the clause construes a quantum of change as a figure, or configuration of a process, participants involved in it and any attendant circumstances (Halliday, 2004: 169). The ideational meaning is divided into two aspects i.e. experiential meaning and logical meaning. They organize a clause as representation. Experiential meaning refers to what the communication is about. It is the information content which is a representation of some recognizable phenomena. It can be expressed as features that can be thought of as representing the real world as it is apprehended in our experience.

3) **Lexicogrammar System**

Lexicogrammar concerns the syntactic organization of words into utterances. It is called lexicogrammar because it includes both grammar and vocabulary. Both grammar and vocabulary are merely different ends of the same continuum. They are the same phenomenon as seen from the opposite perspectives (Halliday, 1994: 15).

4) Phonology/Graphology System

This is the lowest level in language. Phonology is related with the system of sound while the graphology is related with the system of writing. Phonology is the formal units into which phonic substance is organized which operates as the exponents of grammatical/lexical forms. Meanwhile, graphology is the formal units into which graphic substance is organized which operate as the exponents of grammatical/lexical forms.

Meanwhile, Catford (1965: 32) states that each language has the same number of ranks and each language has the same kind of relationship between units of the different ranks. In the semantic level, a text is the language rank. In the lexicogrammar level, there are sentence, clause, word-group/phrase, word, morphemes. In phonological and graphological levels, there are phoneme and grapheme.

Phoneme/grapheme is the smallest units of sounds and writing which are established when distinguishing two words. For instance, the phonemes /d/ and /t/ in “bed” and “bad” make different meanings.

Morpheme is the smallest meaningful units of grammar (Catford, 1965: 19). It is divided into two type i.e. free and bound morpheme. Free morpheme is a morpheme that can stand on its own as a word-form. Whereas bound morphemes are the additional instrument which cannot stand alone as a word-form.

Next, the word is the smallest unit of language that can stand alone. It is expected to possess individual meaning (Baker, 1992: 11). In English, words can be

classified into eight part of speech i.e. noun, verb, adjective, adverb, pronoun, conjunction, preposition, and interjection.

Phrase/group is composition of words which, in other words, consists of at least two words or more. Phrases and groups are different in the perspective though those are at the same status on the rank scale. A group is an expansion of a word. While, a phrase is a contraction of a clause (Halliday, 1994: 180).

In grammar, a clause is a word or group of words, at least, consisting of a subject and a predicate. Therefore, the subject in the clause may not appear explicitly in some language and types of clauses. The position of a clause is higher than a word and phrase but it is below a sentence. There are two types of clause i.e. independent and dependent clause. An independent clause can form a simple sentence while composition of two or more independent clause can form a complex sentence. Meanwhile, a dependent clause cannot stand alone forming a sentence but it must be composited with independent clause. Halliday (1985: 159) refers to a clause and a sentence as the same unit. A clause can be a sentence if it is given the final intonation such as declarative, interrogative, and exclamatory.

According to Halliday and Hasan (1976: 2), a text is considered as a semantic unit. It is not of a form but of meaning. Besides, it does not consist of sentences but is realized by sentences. Text is the realization of meaning which is identified as a stretch of language.

The relation between language levels and its ranks can be seen in Table 1 below.

Table 1. Language Levels and Ranks

LANGUAGE SYSTEM	LEVEL OF	REALIZATION RANK
Phonology/Graphology	Sound/Writing	1. Phoneme/Grapheme
Lexicogrammar	Wording	2. Morpheme 3. Word 4. Phrase/Group 5. Clause/Sentence
Semantic	Meaning	6. Text

3. Text and Context

Eggins (2004: 5) states that the term ‘text’ refers to a complete linguistic interaction whether spoken or written preferably from beginning to end. Meanwhile, Butt et.al. (2000: 3) says that a text is a harmonious collection of meanings appropriate to its context. Contexts are realized by texts and texts reveal context. The unity of a text cannot be separated from texture and structure. The meaning brings coherently in the text by texture, while the structure refers to appropriate structural element of the language to reveal the context. In other words, text and context are one unity that delivers messages.

Moreover, Butt et.al. (2000: 3) say that a text always occurs in two contexts i.e. context of culture and context of situation. The outer context of the text is the context of culture while the inner context is the context of situation. An illustration of those two kinds of context and the relation to the text can be seen in Figure 7 as follows.

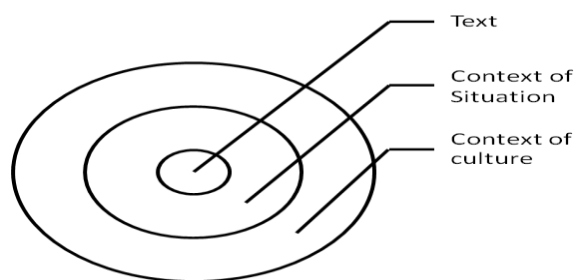


Figure 4. Text in Context (Butt et.al. 2000: 4)

Context of situation is the situation in which linguistic interaction takes place giving the participants a great deal of information about the meanings that are being exchanged and the meanings that are likely to be exchanged. Halliday and Hasan (1985: 11) propose three features of the context of situation namely *field*, *tenor*, and *mode*. These serve to interpret the social context of a text that is the environment in which meanings are being exchanged.

a. Field

It refers to what is happening, to the nature of the social action that is taking place. In the relation of text, meaning and realization, field can be associated with the experiential meaning which is realized lexicogrammatically in the transitivity system.

b. Tenor

It refers to who is taking part, to the nature of the participant, statuses, and roles. In the relation of text, meaning and realization, tenor can be associated with the interpersonal meaning which is realized lexicogrammatically in the mood system.

c. Mode

It refers to what part the language is playing, to what it is that the participants are expecting the language to do for them in that situation. In the relation of text, meaning and realization, mode can be associated with the textual meaning which is realized lexicogrammatically in the thematic structure system and information structure system.

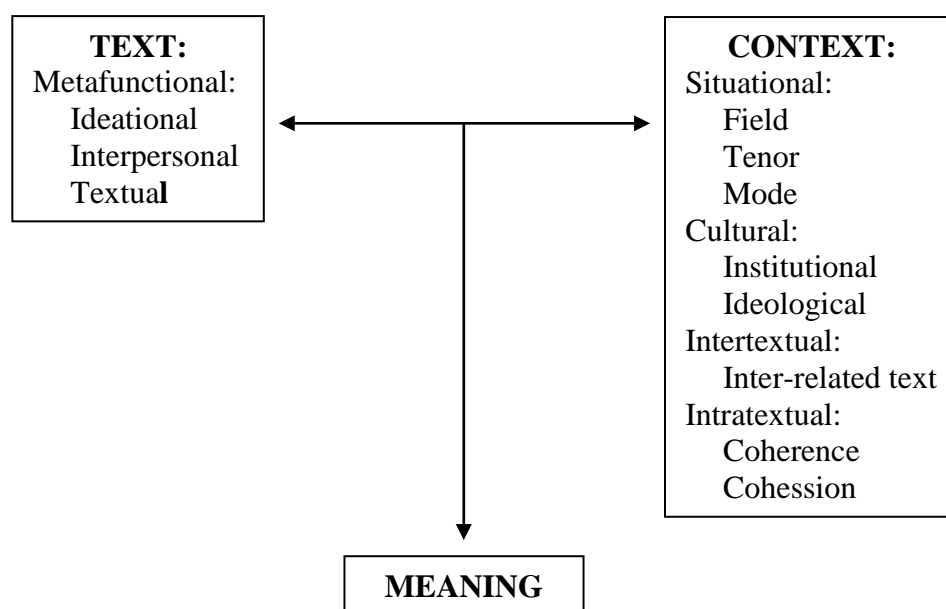


Figure 5. Text and Context (Halliday and Hasan, 1985: 44)

This is a brief explanation of Figure 8 above. Between the friction of a text and the context, it arises meaning since the text influences the context and the context influences the text. Text, as a metafunctional, constructs a complex of ideational, interpersonal and textual meanings. Meanwhile, the context of situation is constructed by configuration of field, tenor and mode features which specify the register of the text. The context of culture is constructed by the institutional and the ideological backgrounds that give value to the text and constrain its interpretation. Inter-textual context is about relations with other text and assumptions that are carried the form.

Intra-textual context is about coherence within the text including the linguistic cohesion that embodies the internal semantic relationships.

4. Thematic Structure

Thematic structure is one of those structures that constructs clauses and bears the textual meaning. Thematic structure gives a clause its character as a message. In other words, thematic structure analyzes clause as a message.

According to Halliday (1994: 38), in English, as in many other languages, a clause is organized as a message. A clause is built up by two elements. One element in the clause is enunciated as Theme. Theme combines with the remainder (Rheme) so that the two parts together constitute a message.

1) Theme

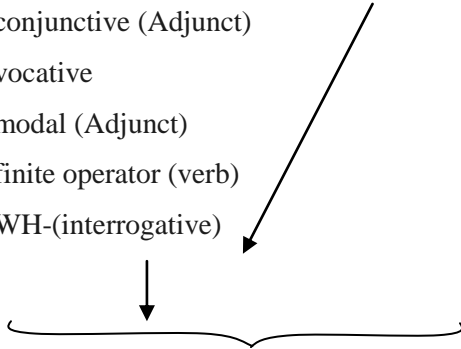
The definition of theme as given by Halliday and Mathiessen (2004: 64) is that it is the element which serves as ‘the starting – point for the message: it is what the clause is going to be about’. Since typically departed from places with which are familiar, or given information which has already been mentioned somewhere in the text or is familiar from the context. The identification of theme is based on order: theme is the element which comes first in the clause.

Although the functional definition of theme is presumed to be universally valid where all languages will recognize some clause element as theme, word order plays a very significant role in the grammar.

2) Multiple Themes

The Themes in simple clauses as introduced in the examples above are still within the category of ‘simple Theme’. Considering that clause may appear as a complex one, Halliday suggests what he called multiple Themes. This is associated to the term of metafunction which show the organization of a clause as a message. Hence, a clause can have **textual**, **interpersonal** and **experiential (topical)** Theme (Halliday 1994:52). Table 1 specifies the various components of a multiple Theme.

Table 2: Components of a Multiple Theme.

metafunction	component of Theme
textual	continuative structural (conjunction or WH-relative)
interpersonal	conjunctive (Adjunct) vocative modal (Adjunct) finite operator (verb)
experiential	WH-(interrogative) 

The arrows indicate that a WH-relative or interrogative is also a topical element. Theme extends from the beginning of the clause up to (and including) the first element that has a function in transitivity. This first element is called the ‘topical Theme’. So, the Theme of a clause consists of the topical Theme together with anything else that comes before it. The typical ordering is **textual-interpersonal-experiential (topical) Theme**. The principle relevant to the thematic structure is that the Theme always contains one, and only one, of those experiential elements. This

means that the Theme of a clause ends with the first constituent that is participant, circumstance, or process (Halliday 1994: 52-53).

Below are the full details of the textual, interpersonal and experiential components of Theme.

a) Textual Theme

Textual Themes almost always compose the first part of Theme, preceding any topical Themes. These Themes give thematic prominence to textual element with a linking function. There are three features of textual Theme that are continuatives, structural (conjunction or WH-relative), and conjunctive adjunct.

(1) Continuatives

A continuative is one of a small set of discourse signalers such as *yes*, *no*, *well*, *oh*, *now*, which signal that a new move is beginning and they do not select for positive or negative i.e. they merely reflecting the current polarity. It is a response, in dialogue, or a move to the next point if the same speaker is continuing. Below are the examples.

(a) **Now**, listen // carefully, Lord Denethor is Boromir's father.

(b) **Oh! Well**, here//s a sight I have never seen before.

(2) Structural (Conjunction or WH-Relative)

Structural conjunctions links two clauses in a coordinating relation or marks one clause as dependent on another. These conjunctions are listed in Table 7 and here are some examples in sentences.

(a) I // can't carry it for you,= **but** I // can carry you!

(b) The grey rain curtain of this world // rolls back = **and** all // turns to silver glass.

(c) **If** you // do not find a way, no one will.

Structural Relatives relate a dependent clause to another clause. Relative elements serve both as textual and topical Theme since, as well as relating the relative clause to a preceding one; they serve to specify a participant. These WH-Relatives are listed in Table 1 and here are some examples in sentences:

(a) **Whatever** // happens, stay with me.

(b) I // see in your eyes the same fear = [**that** // would take the heart of me].

(c) Don't go [**where** // I can't follow]

(3) Conjunctive Adjunct

It provides a cohesive link back to previous discourse and set out in Table 4.

Wherever it occurs, it is preceding the topical Theme. These are the examples:

(a) **Very soon** he // will ask you for it.

(b) **In fact**, it//s better if you don't speak at all, Pippin Took.

As a note, conjunctives may or may not be thematic depending on whether they occur first in the clause. For example, *two days later* is thematic in *Two days later my mother will come to my house*, but *later* is not thematic in *He later offered a brief televised apology*.

b) Interpersonal Theme

The interpersonal part of the Theme, if present, includes one or more of the following features.

(1) Mood-marking Theme

It can be Finite verbal operator or WH-interrogative (or imperative *let's*) when not preceded by another experiential element (i.e. when functioning simultaneously as topical Theme).

(2) The Finite Operator (Verb)

The interpersonal Theme as finite verb always occurs preceding the topical Theme and typically it is realized by an auxiliary verb since it is in yes/no interrogative clause. These are the examples.

(a) **Do** you // think the eyes of the White Tower are blind?

(b) **Is** that // what you saw?

(3) WH-Interrogative

WH-Interrogative Theme is signaling that an 'answer' is required from the addressee. Its function is to specify the entity that the questioner wishes to have supplied. The WH-element is always conflated with one or another of the functions in Topical Theme; a participant or a circumstance i.e. this Theme feature is functioning simultaneously as Topical Theme. These are the examples.

(a) **What** // other duty would you have me do, my Lord?

(b) **Why** //does he leave on the eve of battle?

(c) **Who** // enters my domain?

In (i), *what* is conflated with circumstantial feature of Topical Theme. *Why* is conflated with circumstantial adjunct feature of Topical Theme along with *how*, *what for*, *who for*, *who else*, *what else*, etc. Sometimes, WH-

interrogative is conflated with participant or Subject feature of Topical Theme as seen in the third example.

(4) Imperative “let’s”

The imperative let’s is the brief form of ‘let us’. In this analysis, ‘let’s’ is interpreted as a wayward form the subject or participant ‘you and I’. Thus, the imperative let’s simultaneously acts as the participant feature of topical Theme. These are the examples.

(a) **Let's** // just have his head *and* be done with it.

(b) **Here, let's** // rest up a bit.

(5) Vocative

It is any item, typically although it’s not necessarily, a personal name, used to address. The vocative is a floating element, which may come anywhere and it is thematic if preceding the topical Theme. These are the examples.

(a) **My Lord**, there // will be a time to grieve for Boromir, but it is not now.

(b) **Peregrin Took**, go back // to the citadel!

(6) Modal (Adjunct)

Typically, it is realized by an adverb. It provides speaker’s comment, assessment or attitude towards the message. These are the examples.

(a) **Perhaps** you // come to tell me why my son is dead?

(b) And **just** where // do you think you’re off to?

The other types of Modal Adjuncts are the words *yes* and *no*. They may function as statements, in answer to a question, in acknowledgement to a

statement, in undertaking of a command or in acceptance of an offer. These are the examples.

(a) Well, **yes**, at least, // well enough for my own people.

(b) **No**, // it isn't.

These are different to *yes* and *no* which function as Continuative feature of Textual Theme that only serve as a signal to a new beginning.

c) **Experiential (Topical) Theme**

The experiential stage of Theme, known as topical Theme can be recognized as the first element in the clause that expresses some kinds of 'representational' meaning. The topical element within the Theme is some unit functioning as Subject, Complement or Circumstantial adjunct and Process (Halliday, 1994:53). Or, the Theme refers to one part of experiential elements namely, process, participant and circumstance. These three elements or features are a function from the transitivity structure of the clause.

(1) **Participant**

Below are the examples of participant feature occurrence in sentences.

(a) **Six thousand** // will not be enough to break the lines of Mordor.

(b) **The light of the Evenstar** // is failing.

(c) **Sauron** // will not have forgotten the sword of Elendil.

(2) **Circumstance**

It gives information about time, place, manner, cause, etc.

These are the examples of circumstance feature.

(a) **For not all tears are an evil**,// I will not say: "do not weep".

(b) **As Steward**, // you are charged with the defence of this city.

(3) Process

In process, the Predicator (verb) functions as Theme in imperative clause.

These are some examples.

(a) **Give** // us that, Deagol, my love!

(b) **Put** // aside the Ranger - **become** // who you were born to be -
take // the Dimholt Road!

3) Theme in dependent, embedded, minor, and elliptical clauses

In texts employing spoken language such as film transcript, these kinds of clause appear frequently. So, it is important to add Theme configuration in those clauses in order to support the Theme analysis. Halliday (1994: 62-63) summarized the thematic organization of these clauses. Finite dependent clauses typically have a conjunction as structural Theme, e.g. *because*, *that*, *whether*, followed by a topical Theme.

(I asked)	whether	pigs	have wings
(They knew)	that because	in spring his work	the snow would melt was done
(He left)	structural	topical	Rheme
	Theme		

When it begins with a WH-element, on the other hand, that element constitutes the topical Theme.

(I asked)	why	no-one was around
(They knew)	which side	their bread was buttered
	topical	Rheme
	Theme	

In a non-finite dependent clause, there may be a conjunction or preposition as structural Theme which may be followed by subject as topical Theme. However, many non-finite clauses have neither, in which case they consist of rheme only. It can be seen in the following examples.

with	all the doors	being locked	(we had no way in)
while	-	not blaming them	(I'm still disappointed)
-	-	to avoid delay	(have your money ready)
structural	topical	Rheme	
Theme			

Embedded clauses are clauses which function inside the structure of a nominal group, as ‘defining relative’ clauses, e.g. *who came to dinner* in *the man who came to dinner*. The thematic structure of such clauses is the same as that of dependent clauses. They are down-ranked and they do not function as constituents of a sentence. Their thematic contribution to the discourse is minimal, and for practical purposes can be ignored.

Minor clauses such as calls, greetings, and exclamations have no mood or transitivity structure, so they have no thematic structure either. Just like minor clauses, anaphoric ellipsis which is a part of elliptical clauses has also no thematic structure. Meanwhile, the other part, exophoric ellipsis has a thematic structure, but it consists of rheme only. The Theme is (part of) what is omitted in the ellipsis.

“It	must be getting late”	(not elliptical)
Theme	Rheme	

“No...no”	Anaphoric ellipsis

“Must go”	Exophoric ellipsis
Rheme	

“No time”	Exophoric ellipsis
Rheme	

“Quick!”	Minor clause

4) Kinds of Theme Selection

It is clear that Theme has an important role in a clause, where the development of the clause will be strongly influenced by the Theme selection. Also, the element that is typically chosen as a theme in English clause depends on the choice of mood. In this context, there are two kinds of Theme selection which Halliday (2004: 73-74) defines as Unmarked Theme and Marked Theme.

a) Unmarked Theme

Unmarked Theme can be defined as a usual form of Theme, which the speaker does not make a further choice to place it as a point of departure. It is an ordinary grammatical use of some elements of language as a starting point of a clause.

b) Marked Theme

The Marked Theme can be defined as a Theme selection in which the speaker chooses as a starting point of a clause, and is influenced much by the speaker's interest. In other words, the speaker has an important role in selecting the Marked Theme to place it as a point of departure of their message in the clause.

The detailed elements of Marked and Unmarked Theme in a declarative clause can be shown in the table below.

Table 3: Marked and Unmarked Theme

	Function	Class	Example	Clause Example
Unmarked Theme	Subject	nominal group; pronoun as Head	I, you, we, he, she, it, they, there	I // don't have a girlfriend We // break the rules
		nominal group; common or proper noun as Head	Vincent	There // is one reason Vincent // rent a house
			A dark blue coat	A dark blue coat // is hanging on the wall
			Borobudur	Borobudur // stands still
		nominalization	What I need	What I need // is you
Marked Theme	Adjunct	adverbial group; prepositional phrase	Happily	Happily // he unwrap the presents
			On Sunday morning	On Sunday morning // rain is falling
	Complement	nominal group; nominalization	A white dove	A white dove // the hunter did shoot
			What he threw to the dust-bin	What he threw to the dust-bin // the police found

5. Notions of Realization

Butt (2003: 6) says the content level of language is more accurate two levels, the first level as systems of meanings that are realized in the second level- the level of wordings. It implies that the realization is realizing or bringing the concept of meaning into real. It is the process of bringing the abstract into the concrete form.

Table 4: Language system and realization

As a systems itself: Three or five levels		Work/activity done	As realization: six ranks
III. Discourse (semantic)		Meaning: <ul style="list-style-type: none"> • Ideational • Interpersonal • Textual 	VI. Text
II. Lexicogrammar	IV. Grammar (syntax). III. Lexis (vocabulary) II. Morphology	Wording	V. Clause/Sentence IV. Group/Phrase III. Word II. Morpheme
I. Phonology/Graphology		Sounding/Writing	I. Phoneme Grapheme (letter)

The realization is analyzed through the system of grammatical complexity.

6. Notions of Grammar

According to Butt (2003: 22), grammar is the germ signifies a fairly rigid set of rules for speaking and writing, the breaking of which will mark you out as uneducated, unsophisticated or even uncouth. While, Mona Baker (1992: 83) states that grammar is “the set of rules which determine the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit utterances”. In other words, it is something like the way in which a language is organized.

In a language, the system of grammar cannot be separated with meaning, because according to Halliday (2004: 10), grammar is enabling us to show the grammar as a meaning-making resource and to describe grammatical categories by reference to what they mean.

a. Language Ranks

There are six ranks of language. They are:

1) Text

Stillar in Sinar (2008: 8) says:

“Teks memperlihatkan sejenis kesatuan atau tekstur yang memberi kemampuan kepada teks tersebut diperhatikan secara sosial sebagai sesuatu yang utuh. Fungsinya adalah membawa bersama bagian-bagian yang terpilah. Teks mempunyai unit bermakna, dan Ia adalah sebuah instansiasi sumber pembuat makna termasuk sumber “materi” yang mengandung kualitas. Dalam hal ini dapat disebut kumpulan kalimat bermakna yang menyusun sebuah teks.”

It means text shows the unity components that give the power for those texts to be attracted socially as a unity.

2) Notions of Clause

Butt (2003: 6) states “clearly, systems of meanings include experiential, interpersonal and textual systems mainly focuses on the ways each of them is realized at the lexicogrammar level.” Newmark in Manfredi (2008: 54) says that in the 1980s, Newmark indicated the sentence as the best unit of translation. As stated before, it means that a clause is a model for construing the process of experiential which is a series of actions and events: thing happening, and people or other actors do thing, or make them happen realized in a clause. In addition, clauses of different process types thus make distinctive contributions to the construal of experience in text. It is relevant to Halliday who regards it as a sensible unit to deal with, because it is at clause level that language represents events and is “[...] perhaps the most fundamental category in the whole of linguistics” (Manfredi 2008: 54).

a) Categories of clauses

(1) A simple clause

Halliday (2004: 175) defines that a clause should have some minimum components. They are:

- (a) a process unfolding through time,
- (b) the participants involved in the process, and
- (c) circumstances associated with the process.

(2) A clause complex

A clause complex is a language structure that consists of one clause working itself, or a group of clauses that work together through some kind of logical relationship. (Butt, 2003: 30). He divides Clause Types of complex clauses that can be the mix of (2003: 166).

(a) Independent clauses

Independent clauses are clauses that can stand alone, or function independent of other messages. It may be linked in a clause complex with other independent clauses or with dependent clauses, or with various combinations of both, but if the clause complex contains just one clause, that is usually an independent clause. In the following examples of clause complexes, the independent clauses are in bold type.

- (i) He fumbled with speargun and **slid with it into the water.**
- (ii) while they listened **the bird song changed**, moving suddenly into calls of alarm.

(b) Dependent clauses

Dependent clauses cannot stand alone but function to provide some kind of supportive information for other clauses. They can support the meaning of another clause by offering a condition, suggesting a cause, telling how, or by locating it in time or place, e.g :

(i) The revelers scattered **when the bull charged across the field**.

(ii) **When the whales return** the spirits of our ancestors will return to us as well.

(c) Embedded clauses

Embedded clauses do not have the same status; that is, they are not at the same rank as independent or dependent clauses. Because they are doing service within a group, they are described as embedded, e.g. **what I really want** is a glass of water.

(d) Interrupting clauses

It is something else some clauses do inside a clause complex which is usually one with a close relationship to the interrupted clause – returning to complete the original clause in due course, for example she told them that, **even if they had lodged the application on time**, it would not have been successful.

b) Relationship Types of Clauses

(1) Interdependency or taxis

Taxis consists of two kinds “parataxis and hypotaxis. it is the relation of modifying where one element modifies another is not the only relationship that may obtain between the members of a complex.

(a) Parataxis

It is the relation between two like elements of equal status, one is initiating and the other is continuing. Both the initiating and the continuing elements are free. It means that each element can stand as a functioning whole.

I would if I could	but I can't
initiating	continuing

(b) Hypotaxis

It is the relation between a dependent element and its dominant element (the element on which it is dependent). Therefore, the elements are unequal. It means that the dominant clause is free, but the dependent element is not.

I would	if I could
dominant	dependent

(c) The various sequences in hypotaxis

Dependent clause following dominant

You never can tell	till you try.
dominant	dependent

Dependent clause preeceding dominant

If wishes were horses	beggars would ride.
dependent	dominant

Dependent clause enclosed in

Picture	if you can	a winkle.
dominant	dependent	dominant

Dependent clause enclosing dominant

He minght	he said	finish it himself
dependent	dominant	dependent

(d) The primary and the secondary terms in parataxis and hypotaxis.

- i. The primary is the initiating clause in paratactic relationship and the dominant clause in hypotactic relationship.
- ii. The secondary is the continuing clause in paratactic relationship and the dependent clause in hypotactic relationship.

(2) Logico-semantic relation

According to Halliday (1985: 196) there is a wide range of different logico-semantic relations any of which may hold between a primary and a secondary member of a clause complex. There are two kinds.

(a) Expansion

Here the secondary clause expands the primary clause by elaborating, extending, and enhancing.

i. Elaboration = (“equals”)

In this case, there is one clause that expands another clause by elaborating on it: restating in other words, specifying in greater details, commenting it, or exemplifying it.

Paratactic : John didn't wait (1); he ran away. (=2)

Hypotactic : John ran away (α) which surprised everyone. ($=\beta$)

ii. Extension + (“is added to”)

In this case, one clause expands another clause by extending beyond it: adding some new elements, giving an exception to it, or offering an alternative.

Paratactic : John ran away (1) and Fred stayed behind. (+2)

Hypotactic : John ran away (α) whereas Fred stayed behind. ($+\beta$)

iii. Enhancement x (“is multiplied by”)

In this case, one clause expands another clause by embellishing around it: qualifying it with some circumstantial feature of time, pace, cause, and condition.

Paratactic : John was scared (1), so he ran away. ($x2$)

Hypotactic : John ran away (α) because he was scared. ($x\beta$)

(b) Projection

Here the secondary clause is projected through the primary clause as a locution and an idea.

i. Locution “ (double quotes)

In this case, one clause is projected through another clause, which presents it as a locution, a construction of wording.

Paratactic : John said (1): "I'm running away". ('2)

Hypotactic : John said (α) he was running away. (' β)

ii. Idea' (single quotes)

In this case, one clause is projected through another clause, which presents it as an idea, a construction of meaning.

Paratactic : John thought to himself (1) "I'll run away. ('2)

Hypotactic : John thought (α) he would ran away. (' β)

3) Group/Phrase

Phrase is group of words that form a grammatical unit. Phrase does not contain a finite verb and does not have a subject-predicate structure. The examples are *on the roof*, *by the way*, and *at half past eight*.

4) Word

Generally, a word is a sound or group of sounds that expresses a meaning and forms an independent unit of language. The examples are *hungry*, *go*, *come*, and *sit*.

5) Morpheme

Morpheme is the smallest meaningful unit of grammar (Catford, 1965: 19). A morpheme represents a correlation between form and meaning at the level lower than word. There are two kinds of morpheme, free morpheme and bound morpheme. Free morpheme is a morpheme that is able to occur and stand alone as a word. For example: *mobile*, *phone*, *house* etc. Bound morpheme is a morpheme

that can not stand alone as a word. For example: *-ly*, *-ness*, and *-ment* in *hopefully*, *happiness*, and *fulfillment*.

6) Grapheme/Phoneme

A grapheme is typically a thing written or drawn of visual that can be a letter.

While phoneme is any one of the set of smallest distinctive speech sounds in a language that distinguish one word from another.

7. Harry Potter and Deathly Hallows part 2

a. Film Production

Harry Potter and the Deathly Hallows – Part 2 is a 2011 epic fantasy film directed by David Yates and the second of two films based on the novel *Harry Potter and the Deathly Hallows* by J. K. Rowling. It is the eighth and final instalment in the *Harry Potter* film series, written by Steve Kloves and produced by David Heyman, David Barron, and Rowling. The story continues to follow Harry Potter's quest to find and destroy Lord Voldemort's Horcruxes. The film stars Daniel Radcliffe as Harry Potter, alongside Rupert Grint and Emma Watson as Harry's best friends, Ron Weasley and Hermione Granger. Principal photography began on 19 February 2009, and was completed on 12 June 2010, with the final day of reshoots taking place on 21 December 2010, marking the series' closure of ten years of filming. *Part 2* was released in 2D, 3D and IMAX cinemas worldwide from 13–15 July 2011, and is the only *Harry Potter* film to be released entirely in 3D.

b. Plot Summary

After burying Dobby at the garden of the Shell cottage, Harry Potter convinces Griphook to help them get to Lestrangle's vault in Gringotts, to retrieve one of Voldemort's Horcruxes in exchange for Godric Gryffindor's Sword. Meanwhile, Ollivander, the Wandmaker warns Harry that he won't stand a chance with Voldemort who has the Elder Wand. They arrived in Gringotts, Hermione disguised as Bellatrix, using a Polyjuice Potion, Ron disguised as a random wizard while Harry and Griphook go under the Invisibility Cloak. With the help of Imperius curse, they manage to get to the carts that take them down to the vaults, but when their cover is blown, Gringotts security attacks them. They manage to get to Lestrangle's vault and find the Horcrux, Helga Hufflepuff's Cup, at which Griphook betrays them and flees with the sword yelling "Thieves! Thieves!" Harry grabs the Horcrux and the trio escape using a captive dragon. As they swim ashore of a lake, after jumping off the dragon, Harry has a vision about Voldemort receiving the news that the Horcrux was stolen. Harry sees that Voldemort is angry and scared. Voldemort kills the goblins, including Griphook, that bring him the news. Harry also sees that the next Horcrux is related to Rowena Ravenclaw and is in Hogwarts castle.

The three Apparate to Hogsmeade in hopes of sneaking into the school but a Caterwauling charm is set off that warns the Death Eaters of the trio's arrival. They are saved by Aberforth Dumbledore, Albus's brother, who Harry has seen through the mirror that he has. The trio use a passageway to Hogwarts provided by Aberforth, with Neville Longbottom leading the way. The group arrives at the

Room of Requirement where Dumbledore's Army made a resistance from Snape's regime. As headmaster, Snape has turned Hogwarts into a lifeless prison. Harry confronts him in front of the entire school by saying, "How dare you stand where he stood. Tell them how it happened that night. How you looked him in the eye, a man who trusted you, and killed him" (referring to Albus Dumbledore). Minerva McGonagall intervenes and fights Severus, who flees to his master. Meanwhile, Voldemort has summoned his army and surrounds Hogwarts.

McGonagall and the other Hogwarts staff made a barrier to keep the school safe from any attack. Hermione and Ron go to the Chamber of Secrets to get a basilisk fang (which can destroy Horcruxes), destroy Hufflepuff's Cup, and share their first kiss. Harry, with the help of Rowena Ravenclaw's ghost daughter, Helena, finds out that the Ravenclaw Diadem was hidden, by Voldemort, in the Room of Requirement. He goes there, but is confronted by Malfoy and friends. When one of Malfoy's cohorts creates an unstoppable fire (and perishes due to it), Harry, Ron and Hermione rush to escape on brooms. They save Malfoy and his other friend on the way. They destroy the diadem using a basilisk fang. Voldemort uses the Elder Wand to destroy the shield around Hogwarts.

Voldemort and Snape then meet in the boat house, where Voldemort tells Snape that the Elder Wand is not truly his, because he is not the master of it; that Snape is the master of the wand because Snape killed Dumbledore, the previous master. So, Voldemort attacks Snape, and then orders Nagini to kill him.

Meanwhile, Harry had been looking into Voldemort's mind to see where he was, and so knew that he was in the boathouse. Harry, Ron and Hermione witness

all of this, and when Voldemort disappears, go into the boathouse. Snape cries a tear of memories, and comments on how Harry has his mother's eyes, and dies.

Voldemort then speaks into the minds of every person in the area. He commands his forces to retreat so that the fighters at Hogwarts can dispose of their dead with dignity. He then tells Harry that, unless he gives himself up in the Forbidden Forest, Voldemort will kill everyone who stands in his way.

Harry, Ron, and Hermione go back to the castle and find that Lupin, Tonks, and Fred have all died. Harry goes to the Headmaster's office, where he uses the Pensieve to view Snape's memories. Harry learns that Snape has been on the good side ever since Voldemort decided to kill Lily Potter (Harry's mother). Snape loved Lily almost his entire life, and promised to do anything for Dumbledore as long as he protected her. Then, when she was murdered, Snape promised to protect Harry in her place. We learn that Dumbledore had told Snape to kill him, as he would die soon anyway. We then learn that Harry is a Horcrux. Voldemort accidentally created one that fateful night at Godric's Hollow. For this reason, Harry must die.

Harry then goes to the Forbidden Forest and opens the snitch (by saying I am ready to die). The Resurrection Stone appears inside the snitch, and Harry uses it to bring back his deceased loved ones. Harry faces Voldemort who uses the killing curse to kill Harry.

Harry wakes up and talks with Dumbledore in a 'heaven-like' place. They talk a little, and Dumbledore says that Voldemort actually killed the bit of his soul that

was in Harry, and not Harry himself. So, Harry decides to go back to the Forbidden Forest (his body was always there, but his consciousness was not).

Voldemort has Narcissa Malfoy check if Harry is alive. When she reaches Harry, she finds that he is alive, and asks Harry quietly if Draco is still alive. Harry nods and she pronounces him dead.

Believing that he is truly dead, Voldemort's army marches down to the defenseless Hogwarts while Harry is being carried by the tied Hagrid. Voldemort torments the students and staff as they are now vulnerable and he's ready for anyone who wants to join him. Neville then gives a moving speech in which he says that although Harry is dead, the fight is not over. He then gets the sword of Gryffindor from the sorting hat. Harry reveals himself to be alive and casts a spell to Voldemort and his army. Many of the other Death Eaters flee, including the Malfoy family. Battle ensues inside the castle, and Harry and Voldemort face off and continuously cast spells at each other. On the other hand, Hermione and Ron try to kill the last Horcrux, Nagini. However, they fail to do so. However, when the snake is about to kill them, Neville kills it by decapitating its head using the sword of Gryffindor.

Harry and Voldemort cast spells at each other, and Voldemort's killing curse backfires, and kills him, as the Elder wand flies to Harry. Harry explains to Ron and Hermione that Draco was master of the wand, not Snape, because Draco disarmed Dumbledore before Snape killed him. Then, at Malfoy Manor, Harry disarmed Draco, making Harry the true master of the wand. Harry then snaps the wand in two, and throw it away forever.

19 years later, Harry and Ginny are now parents and are guiding Albus Severus Potter and their other children into platform 9 3/4. When Albus is nervous about being sorted into Slytherin, Harry reveals to him that the sorting hat will take your opinion into account. The Potters meet up with Ron and Hermione (who are married) who then watch as their kids ride away on Hogwarts express.

B. Orientation and Analytical Construct

1. Orientation

Harry Potter and the Deathly Hallows – Part 2 can be categorized as a text employing spoken language, since it consists of dialogues and can be recorded into a script. In this context, the subtitles are very important because the film was made in a specific language, i.e. English, and was spread to and watched by millions of people around the world who speak many different languages. The language barrier will raise some problems for the audiences who are not fluent in English. Therefore, each country will have a service of subtitling to translate the film from its original language to the local language.

Good subtitles convey the message from its SL to the TL in similar logic, context, and overall meaning as the original (SL). It is also true that sometimes the subtitling process makes changes from the ST. In a certain level, it is understandable that there are many differences among different languages, so it is hard to fully transfer the meaning from the SL to the TL. However, translation process, especially subtitling process in this case, may not ignore the important meaning from the ST. In

other words, the subtitling process should always try to maintain the important message in the ST.

Regarding the problem above, this research attempts to analyze the film particularly on its language. This study adopts and applies Systemic Functional Linguistics (SFL) framework for its investigation of languages that are involved in the translation phenomena under study. One reason for choosing SFL as its framework is because it associates the conception of translation phenomena as meaning phenomena. In this case, since its basic is semantic, not syntax, SFL puts forward a very strong conception of meaning, and meaning in the system is realized in text.

Considering the focus of the analysis, which is thematic structure analysis, this study applies Halliday's theory of Theme in his book of *An Introduction of Functional Grammar* (1994) as the major textual system analysis. This analysis is oriented to classify thematic structure variations from the ST to the TT. These variations are then analyzed to find if the variations has an important effect to the transferred message, and furthermore to find the factors causing the variations.

The film transcript is placed as the ST of the translation, and the subtitles are placed as the TT. The film transcript serves as the ST to replace the verbal language in the film. This selection on the object of the ST is based on the consideration that the script records the conversations in the film truthfully. Since it is attained form the film's official website, it is considered as the formal document of the film production, which is published to provide a written document of the conversations in the film. The bahasa Indonesia subtitles serve as the TL counterpart of the film transcript.

This research focuses on the variations on sentence forms, thematic structure, and Theme selection in the film transcript (ST) and the subtitles (TT). The sentence forms to be analyzed are simple, complex, and minor or ellipsis clauses. The thematic structure analyzed is that in the film transcript (ST) and in the subtitles (TT). Afterward, the thematic structure of both ST and TT will be compared to see if there are variations. Finally, the Theme selection will elaborate the speaker's orientation in choosing the point of departure of the conveyed message.

Furthermore, the thematic structure will be divided into three types of Theme: Topical Theme, Textual Theme, and Interpersonal Theme. The Topical Theme may consist of participant, process or circumstance element. The Textual may contain Continuative, Structural or Conjunctive elements, while the Interpersonal Theme may be construed by Vocative, Modal, or Mood-Marking element.

2. Analytical Construct

Halliday's model of analysis is applied in this study on the model of thematic structure analysis. This analysis measures the degree of variations occurring in the translation process from the film transcript (ST) to the film subtitles (TT) of *Harry Potter and the Deathly Hallows – Part 2*.

Translation according Catford and Nida :

Catford (1965: 20) states that translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

Nida and Taber (1982: 12) say that translating consists of reproducing the closest natural equivalence of the source language message in the receptor language, firstly in terms of meaning and secondly in terms of style.

The subtitles of *Harry Potter and the Deathly Hallows – Part 2* is a form of lingual translation as they deal with language, interlingual as they deal with two different languages, bilingual as they involve only two languages, and simultaneous as the ST (English transcript) and TT (bahasa Indonesia subtitles) were not created at the same time but rather the TT was created when it was going to be released in Indonesia.

In terms of realization, the object to be analyzed from the TT in the research is in the rank of clause. By category, the structure is the object of analysis. In terms of meaning, this research deals with textual meaning. The textual meaning in the clause structure is analyzed to find thematic structure variations, which are then classified into lowest, very low, medium, high, very high, and highest variations depending on the number of variation that appear in the TT as compared to the ST. In carrying out the analysis, an analytical construct is employed, as illustrated overleaf.

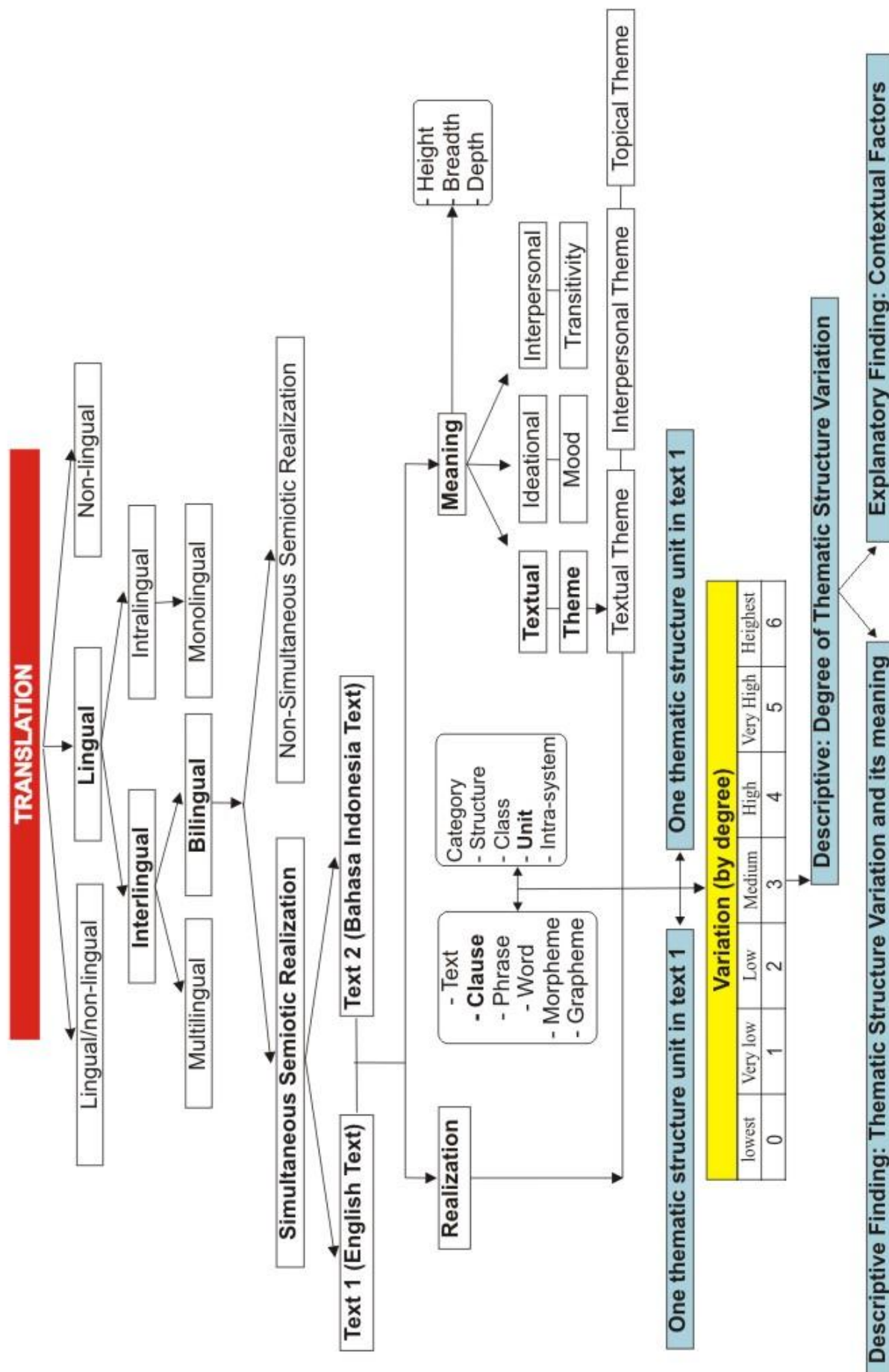


Figure 6 : Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Type

This research is qualitative in nature. Qualitative research is a type of research that describes phenomena in words instead of numbers, and conducted in interview, observation and document exploration (Moleong, 2005). This research explores the textual meaning of thematic structure in the translation of the film *Harry Potter and Deathly Hallows part 2*, from English as the SL to bahasa Indonesia as the TL. The phenomena to be analyzed in this research are the thematic structure variations occurring in the translation.

B. Data Sources

Data source is the media from which the data are taken. A researcher needs to gain all the information she needs through data source. As Arikunto states, “The data source is the object from which the data are obtained” (1993, p.162). Therefore, the existence of data is important for the research.

In this research, *Harry Potter and Deathly Hallows part 2* film transcript was downloaded from The Internet Movie Script Database (IMSDb), while the subtitles were taken from the original DVD of the film distributed in Indonesia. The transcript is dependable for its accuracy since it was being revised from time to time by the transcript contributor. The second is the film subtitle transcript

which is in *Bahasa Indonesia*. It was made by the researcher by watching the film and at the same time, writing down the subtitle appeared on the screen.

C. Data Collection

For this research, the data are collected into tables. Only the data that support the research formulation are taken to be analyzed. Every expression is classified in the table in the form of parameter table. The unit analysis is on the form of clauses of *Harry Potter and Deathly Hallows part 2* movie dialogues. The format of the table is as follows.

Table 5 : Format of Analysis Table

No.	Text 1: English Script Text 2: Bahasa Indonesia Subtitles	THEMATIC STRUCTURE																				
		REALIZATION												VARIATION								
		Clause			Topical Theme			Textual Theme			Interpersonal Theme			Theme selection			Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest					
Sim	Com	Min/Ellip	Part	Pro	Cir	Cont	Str	Conj	Voc	Mod	Mood -Mark	Marked	Un-Mark	Pre	0	1	2	3	4	5		
1.	Text 1																					
	Text 2																					

D. Research Instrument

The main instrument of this analysis is the researcher since the research applies descriptive qualitative study. Moleong states that in qualitative research, the researcher himself or with the help from other people is the main data collecting instrument (1991:4). Collecting, analyzing, interpreting data, and

reporting the result of the research are steps conducted by the researcher in designing the research.

Besides, this study also uses additional instruments, such as data sheet and dictionaries. Data sheet contains the record of Theme classification of the data taken from *Harry Potter and Deathly Hallows part 2* original film transcript and its *Bahasa Indonesia* subtitle transcript as the data resources. Meanwhile, dictionaries are also used for the analysis which aims at observing the phenomena occurring in the field of translation.

E. Trustworthiness

Moleong (2005: 173) states four criteria as the basis to obtain trustworthiness. They are credibility, transferability, dependability and conformability. In this research, the researcher uses two criteria of trustworthiness: credibility and dependability to achieve trustworthiness.

To achieve credibility, deep and detail observation on the original transcript of *Harry Potter and Deathly Hallows part 2* film and its subtitle in *Bahasa Indonesia* were carried out so that they are considered credible. The trustworthiness in this research is done by read and reread those transcript carefully and comprehensively after before watching and checking the conformity between the original transcript and the film dialogue spoken by its characters.

The degree of dependability is a concept of reliability or the consistency of the research data. In attaining the dependability of this research, an auditing that the reviewers examined both the process and the product of the research for

consistency was used. To do this, the researcher read and analyzed the data carefully. The researcher also discussed her analysis with her consultants.

F. Data Analysis

After being collected, the data are classified according to the research formulation. In order to get relevant data, the expressions that are not classified into clause rank, are skipped from the analysis. The general steps of data analysis are.

1. Selecting the clause in SL and TT,
2. Analyzing the data by using the parameters is in the table of thematic structure.
3. Recording and counting the result of the data analysis in the tables into the statistic table,
4. The data in the table are described into the form of words,
5. Interpreting the intrinsic and extrinsic of motivating factors,
6. Interpreting the intrinsic and extrinsic of effect, and
7. Drawing the conclusion.

G. The Analysis Applied in This Study

Tabel 6. Parameter of Analysis Variation in Thematic Structure

	Realisation Variation in Thematic Structure: One Whole Clause Unit Representing One Clause Rank Lingual Expression, Which May Be One Simple Clause or One Clause Complex of Paratactic, Hypotactic and or Embedded Relations: Number of Clauses and Functional Elements		H	0	1	2	3	4	5	6
	Text 1 Chapter	Text 2 Chapter	D							
1.	One simple clause	One simple clause of the same number of functional elements		✓						
2.	One simple clause	One simple clause of one different functional elements in terms of number			✓					
3.	One simple clause	One simple clause of two different functional elements in terms of number				✓				
4.	One simple clause	One simple clause of three different functional elements in terms of number					✓			
5.	One simple clause	One simple clause of four different functional elements in terms of number						✓		
6.	One simple clause	One simple clause of five or more different functional elements in terms of number							✓	
7.	One simple clause or clause complex	No lingual expression								✓
8.	One simple clause	One clause complex of two clauses of paratactic or hypotactic or embedded relations			✓					

9.	One simple clause	One clause complex of three clauses of paratactic or hypotactic or embedded relations			✓			
10.	One simple clause	One clause complex of four clauses of paratactic or hypotactic or embedded relations			✓			
11.	One simple clause	One clause complex of five clauses of paratactic or hypotactic or embedded relations				✓		
12.	One simple clause	One clause complex of six or more clauses of paratactic or hypotactic or embedded relations					✓	
13.	One simple clause	One clause complex of three clauses of paratactic and hypotactic or embedded relations, or hypotactic and embedded relations			✓			
14.	One simple clause	One clause complex of four clauses of paratactic and hypotactic or embedded relations, hypotactic and embedded relations, or paratactic and hypotactic and embedded relations			✓			
15.	One simple clause	One clause complex of five clauses of paratactic and				✓		

		hypotactic or embedded relations, hypotactic and embedded relations, or paratactic and hypotactic and embedded relations									
16.	One simple clause	One clause complex of six or more clauses of paratactic and hypotactic or embedded relations, hypotactic and embedded relations, or paratactic and hypotactic and embedded relations								✓	
17.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with exactly the same number of clauses		✓							
18.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with one different number of clauses			✓						
19.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with two different number of clauses				✓					
20.	One complex clause of paratactic, hypotactic, embedded or	One clause complex of paratactic, hypotactic, embedded or combination of					✓				

	combination of those relations	those relations with three different number of clauses									
21.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with four different number of clauses						✓			
22.	One complex clause of paratactic, hypotactic, embedded or combination of those relations	One clause complex of paratactic, hypotactic, embedded or combination of those relations with five or more different number of clauses							✓		
23.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of exactly the same number, relation and number of functional element of clauses		✓							
24.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of exactly the same number and relation but with different number of functional element of clauses			✓						
25.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those	One or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with one different number of overall				✓					

	relations	clauses										
26.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with two different number of overall clauses					✓					
27.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with three different number of overall clauses					✓					
28.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with four or more different number of overall clauses							✓			

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Descriptive Finding and Valuing: the Thematic Structure Variation

The analysis on the sentence types and thematic structure variations were conducted on the English text (ST) - Bahasa Indonesia text (TT) of *Harry Potter deathly Hollows part 2*. The analysis includes 1113 units of analysis in the texts. This section is a part which presents the result of the data analysis classified based on the analytical categories, that is, sentence types, thematic structure, and Theme selection. In the end of this section the whole degree of variations is presented.

In the first category, some variations occur in terms of the sentence type or structure, which consist of simple, complex, and compound sentences. To simplify the category, complex and compound sentences are put in the same subcategory. This simplification is based on the shared characteristic which differentiates them with other categories, i.e. the occurrence of multiple clauses and dependent clauses. Therefore, there might be cases of complex-compound sentences, or sentences that have multiple clauses and at least one dependent clause. To make it simple, instead of making three subcategories (i.e. complex, compound, and complex-compound), the three types of sentence will be placed in one subcategory. The occurrence of each sentence type can be seen in the table overleaf.

Table 7: The Occurrence of Sentence Types

Source Text	Sentence Types	Frequency	Percentage
English Script	Simple	754	83.04%
	Complex/compound	66	7.27%
	Minor	88	9.69%
Total		908	100%
Bahasa Indonesia Subtitles	Simple	740	83.61%
	Complex/compound	54	6.10%
	Minor	91	10.28%
Total		885	100%

The table shows that the most frequent sentences found in the English script are simple sentences, followed by complex or compound sentences and minor clauses. In the bahasa Indonesia subtitles, the same case also occurs, where the most frequent clause is simple sentences, followed by complex or compound sentences and minor sentences. There are two things that need to be noted from the table: firstly, the variation of the frequency of each sentence type in the English scripts (ST) and bahasa Indonesia subtitles (TT), and secondly, the variation of the total number of sentences in the ST and TT. Firstly, the number of simple sentences in the ST results in a higher number in the TT. Secondly, there are 908 data in the form of sentences in the ST and there should be the same number of sentences collected from the TT. However, there are only 885 sentences provided by the subtitles. More about those variations will be discussed in the next section.

In the second analytical category, some variations occur on the thematic structure. The thematic structure includes Topical Theme, Textual Theme, and Interpersonal Theme. The Topical Thematic structure is divided into three variants: Participants, Process, and Circumstance. Meanwhile, the Textual Thematic structure

is divided into three types: Continuative, Structural, and Conjunctive Adjunct. The Interpersonal Thematic structure is categorized into Vocative, Modal Adjunct, and Mood-Marking variants. In this analytical category, the occurrence of each clause form can be seen in the table below.

Table 8: The Occurrence of Topical, Textual, and Interpersonal Themes

No	Part of Theme		English Script		BI Subtitles	
			Freq	Perc	Freq	Perc
1	Topical Theme	Participant	750	54.30%	699	54.74%
		Process	102	7.38%	105	8.22%
		Circumstance	66	4.78%	72	5.64%
			918	66.47%	876	68.60%
2	Textual Theme	Continuative	75	5.43%	66	5.17%
		Structural	150	10.86%	136	10.65%
		Conjunctive Adjunct	4	0.29%	2	0.16%
			229	16.58%	204	15.97%
3	Interpersonal Theme	Vocative	79	5.72%	74	5.79%
		Modal Adjunct	18	1.30%	17	1.33%
		WH-Interrogative	104	7.53%	98	7.67%
		Finite	33	2.39%	8	0.63%
			234	16.94%	197	15.43%
Total			1381	100%	1277	100%

The table shows that the 908 sentences in the English script have made a total of 1381 Themes, composed of 918 Topical Themes, 229 Textual Themes, and 234 Interpersonal Themes. On the other hand, the 885 sentences in the bahasa Indonesia subtitles make up of 1277 Themes: 876 Topical Themes, 204 Textual Themes, and 197 Interpersonal Themes.

In the third analytical category, some variations occur on the Theme selection in the both texts. This analytical category which measures the occurrences of Marked Theme and Unmarked Theme finds a rank of frequency of the occurrences, from the

highest to the lowest. Furthermore, this point also finds the variations on the number of each Theme category and its variants. A more detailed description of the data on the third analytical category is presented in the table below.

Table 9: The Occurrence of Marked and Unmarked Themes

No	Theme Selections		Frequency	Percentage
1	English Script	Marked Theme	428	36.33%
		Unmarked Theme	750	63.67%
	Total		1178	100%
2	Bahasa Indonesia Subtitles	Marked Theme	450	39.16%
		Unmarked Theme	699	60.83%
	Total		1149	100%

The table above shows that Unmarked Theme is the highest Theme selection in both the English and bahasa Indonesia texts, followed by Marked Theme. In the English script (ST), the Unmarked Theme reaches 750 occurrences (63.67%) and the Marked Theme reaches 428 occurrences (36.33%). In the bahasa Indonesia text (TT), there are some differences in the frequency on the Theme selections. The highest frequency is Unmarked Theme which reaches 699 (60.83%) occurrences, followed by Marked Theme which reaches 450 occurrences (39.16%).

The difference of frequency of Theme selections between the ST and TT above also shows that the translation from the English script to the bahasa Indonesia subtitles experiences some variations on the category of Theme selections. More about these variations will be discussed in the next section.

However, before some variations on the analytical category above are discussed further, some data found in the data sheet will be presented. These data also provide a

basis for the conclusion of the overall variations collected as the result of the comparison between the English and bahasa Indonesia texts. This general analysis has grouped all the variations of each clause into a single category of Degree of Variation.

The degree of variation then was classified the frequency of variations which occur in each number of sentences. The classification then was put into order of a serial rank of the lowest variation to the highest variation. In this point, variation is categorized as the lowest when the comparison of both text results in 0 (zero) variation, and it is categorized as the highest when the comparison results in 6 (six) variations. The complete result of the comparison between the English and bahasa Indonesia texts (ST and TT) can be seen in the table below.

Table 10: Tabel Degree of Variation

No	Degree of Variations	Frequency	Percentage
1	Lowest variation, represented by “0”	988	88.77%
2	Very Low variation, represented by “1”	94	8.44%
3	Low variation, represented by “2”	9	0.81%
4	Medium variation, represented by “3”	2	0.18%
5	High variation, represented by “4”	1	0,09%
6	Very High variation, represented by “5”	1	0.09%
7	Highest variation, represented by “6”	18	1.62%
Σ		1113	100%

The table above presents the overall variations which are classified into seven degrees. The lowest, very low, low, medium, high, very high, and the highest. The table also contains the number of sentences in which the degrees of variation occurs.

The next column provides the total frequency of sentences in which the degree of variation occurs. The table shows that the degree of variation mostly occurs at the lowest level, which is found in 988 sentences or 88.77% of the total data. This means that around half of the data show no variation between the ST and the TT. The lower frequency is the very low degree of variation at 8.44% (94 sentences) followed by highest degree of variation which is found in 18 sentences each or 1.62% of the total sentences. The next lower frequency is found in the low degree of variation which is found in 9 sentences or equals to 0.81% of the total, and followed by medium of variation which occurs in 2 sentences or 0.18% of the total data. The last is high and very high degree of variation which reaches 1 occurrence or 0.09% of the total data.

B. Explanatory Finding and Valuing: the Contextual Motivating Factors

From the presentation of data in the previous section, this part discusses more factors related to the occurrence of the variations above. Basically, the variations are explored as an inherent factor occurring along with the process of translation. This logic comes from a fundamental assumption that each language has its own characteristics, so the transfer of meaning from the SL into the TL is a rather difficult process. The translation process may retain the original structure of the SL, but it might sometimes sounds clumsy in the sense of the TL. On the other hand, the translation may prioritize the meaning, but sometimes it will affect the structure of the text in the TL.

Hence, the translation process from English to bahasa Indonesia also faces the same problem. In this case, the English transcript of the film *Harry Potter and*

deathly Hollows part 2 is the ST and the bahasa Indonesia subtitles of the film is the TT. The data presentation on the previous section in this chapter at a glance gives us proof that the variations, especially in clause and thematic structure and Theme selection, show there are different characteristics of both texts.

However, it is not a final conclusion. In practice, variations can also be caused by the translator. The final conclusion will only be withdrawn more validly after making a thorough analysis of the texts. Here, the discussion traces the problem. Along with the analysis, the discussion also presents the case of the occurrences in the data to observe them in a closer way. The systematic analysis will be organized serially as the data presentation above, where the topic of discussion will be as follows: variation of the clause structure, thematic structure, Theme selection, and degree of variation. As mentioned above, the variation analyzed in the context of translation process from the English transcript (ST) to the bahasa Indonesia subtitles (TT).

1. Variation of the Sentence Structure

As mentioned before, there are two significances needing to be discussed from the data of the variations on the sentence structure. The first is the variation of the frequency of each clause structure on the ST and TT, the second is the variation of the total number of the sentences in the ST and TT. The discussion of both variations can then be presented in three topics: the variation of simple sentences, variation of complex sentences, and the decreasing number of sentences.

a. Variation of Complex Sentence

There are some significant variations occurring in the translation process, in which the simple sentences of the English transcript were translated into bahasa Indonesia subtitles and resulted in other sentence forms. The new sentence forms resulted in the translation process are complex sentences and minor sentences.

1) Complex Sentence to Simple Sentence

This variation can be observed in datum 155 as seen below.

155	I	afraid,	I	must insist
ST	Participant		Participant	
	Topical		Topical	
	Theme	Rheme	Theme	Rheme

155	tapi	aku	harus memintanya
TT	Structural	Participant	Process
	Textual	Topical	
	Theme		Rheme

In datum 155, the TT is a simple sentence, with '*tapi aku*' functioning as the Theme and '*harus memintanya*' of the sentence as the Rheme. It only has a Topical Theme '*aku*' which is also a Participant element. It is different from source text as a complex sentence with '*I afraid, I must insist*'. Both clauses have a Participant element that makes up the Topical Theme.

2) Simple Sentence to Minor Clause

153	No	that	's alright
ST	Continuative	Participant	
	Textual	Topical	
	Theme		Rheme

153	Tidak	tak apa-apa
TT		

In datum 153, the simple ST sentence was translated into a minor clause, which does not have a thematic structure.

b. Decreasing Number of Sentences

As presented in the previous discussion, one significant variation also occurs in the total sentence of both ST and TT. In this case, the 908 ST sentences decrease to 885 TT sentences. In datum 52, 63, 144, and 154, there is one sentence of the English script which was not translated into the *Bahasa Indonesia* subtitles. Here, the untranslated text will be presented, but to understand it as a clear context some other sentences in the conversation will also be presented, along with the characters uttering the sentences.

Table 11: Decreasing Number of Sentence

Sentence No.	English Sentence	BI Sentence
52	Another piece of his soul.	No clause realisation
63	Anything.	No clause realisation
144	I know.	No clause realisation
154	I most doesn'tly do not understand.	No clause realisation

The sentence in English transcript (ST) which was not translated to its subtitles is datum 52, 63, 144, 154 which is marked in bold text. The contradiction is structured in a negative sentence. Translators may want to add more information to the Indonesia readers with the other word.

2. Variation of the Topical, Textual, and Interpersonal Themes

As presented in the previous section, some variations occur on the thematic structure in both the English and bahasa Indonesia texts (ST and TT). All three kinds of Theme note higher occurrences in the English script than in the bahasa Indonesia subtitles. In other words, generally the thematic occurrence is also higher in the English text than in the Bahasa Indonesia counterpart in the data, as many as 1381 compared to 1277. A more complete and detailed case of the variations will be discussed in each Theme, completed with the sample case of the variation occurrence.

a. Variation of the Topical Theme

Topical Theme counts significant variations, in which the ST notes 918 occurrences, while the TT notes 876 occurrences. More specifically, the element of the Theme counts relatively not similar number of occurrences, where the Theme on the element of Participant reaches 750 occurrences in the ST, and 699 occurrences in the TT. The Theme on the element of Process reaches 102 in ST and 105 in TT, and lastly, Theme on the element of Circumstance reaches 66 occurrences in the ST and 72 occurrences in the TT.

Tabel 12 : Variation Table of The Topical Theme

Part of Theme		English Script		BI Subtitles	
		Frequency	Percentage	Frequency	Percentage
Topical Theme	Participant	750	81.70%	699	79.79%
	Process	102	11.11%	105	11.99%
	Circumstance	66	7.19%	72	8.22%
		918	100%	876	100%

It means, the number of occurrence of all elements has decreased along with the translation process from English (SL) to bahasa Indonesia (TL). Aside from the decreasing number of occurrence, variations also occur in terms of changing in element and kinds of thematic structure from ST to TT. The data processing indicates that there are three kinds of variation or shift of the element of Topical Theme: Participant element to Circumstance element, Circumstance element to Participant element, and the lack of Theme in one of the texts, in this case in the *bahasa Indonesia* subtitle (TT).

1) Participant Element to Circumstance Element

This case can be seen below.

303	It	's	for that very reason	I	know	that	you	are
ST	Particip			Particip		Struct.	Particip	
	Topical			Topical		Textual	Topical	
	Theme	Rheme		Theme	Rheme	Theme		

303	Karena itulah		aku	tahu	kau		siap	
TT	Topical: Circumstance				Topical: Participant			
	Theme		Rheme		Theme		Rheme	

In datum 303, the category of Topical Theme element, the word '*It*' has been shifted from Participant element of Topical Theme in the ST, to '*karena itulah*' as Circumstance element of Topical Theme in the TT. Phenomena in sentence 303 happen because the translator reduces the participant '*It*' in order to make the clause more natural and simple in target text.

2) Lack of Thematic Structure in the TT

The last case of the variation of Topical Theme is the lack of thematic structure, especially in TT. The occurrence is presented below.

310	Did	he	now?
ST	Finite/Mood Marking	Participant	
	Interpersonal	Topical	
	Theme		Rheme

310	Benarkah?
TT	Rheme

The ST in sentence 310 shows a simple clause with ‘*did*’ as Finite/Mood-Marking element of Interpersonal Theme and ‘*he*’ as Participant element of Topical Theme. Meanwhile, in the TT it is an elliptical clause (exophoric) composed by only one element functioning as Rheme. In other words, the bahasa Indonesia text above experiences a lack of Thematic element.

b. Variation of Textual Theme

Tabel 13 : Variation Table of The Textual Theme

Part of Theme		English Script		BI Subtitles	
		Frequency	Percentage	Frequency	Percentage
Textual Theme	Continuative	75	32.75%	66	32.35%
	Structural	150	65.50%	136	66.67%
	Conjunctive Adjunct	4	1.75%	2	0.98%
		229	100%	204	100%

Textual Theme counts 229 variation occurrences in the ST and 204 in the TT. More specifically, the variation of this Theme is realized in 75 occurrences of Continuative Textual Theme in the ST, and 66 occurrences in the TT. Structural Textual Theme counts 150 occurrences in the ST and 136 in the TT. And the last variation, Conjunctive Adjunct Textual Theme counts 4 in ST and 2 in TT.

Similar to the case of variation of the Topical Theme, there are lower occurrences of Textual Theme variation in the TT than the ST. However, the Topical Theme has a much higher frequency of occurrences than this Textual Theme.

1) Variation of Continuative Textual Theme

The case of this variation is shown below.

Well,	me and Hermione	think	we	know	where	might found one
Continuative	Participant					
Textual	Topical					
Theme		Rheme	Theme		Rheme	

Hermione dan aku	berfikir	mungkin	kami	bisa mencarinya
Participant				
Topical				
Theme	Rheme	Theme		Rheme

As seen in the sample above, Continuative Textual Theme occurs in the ST but not in the TT. In the ST, Continuative is presented by the element '*Well*', which serves to show a response to the message conveyed by the addressee in the previous sentence. However, just like what the example above shows, the continuatives are unrealized in the BI sentences.

2) Variation of Structural Textual Theme

The variation of Structural Textual Theme is illustrated below.

894	Or	maybe	I	'll	come	with	you
ST	Structural	Modal	Participant				
	Textual	Inter personal	Topical				
	Theme			Rheme			

894	Mungkin	Aku	ikut	denganmu
TT	Modal	Participant		
	Interpersonal	Topical		
	Theme		Rheme	

The sample sentence number 894 above shows that the ST has an element of Structural Textual Theme represented by the word '*Or*' followed by the interpersonal Theme in the word '*maybe*' and then participant '*I*', and the rest constitutes the Rheme. However, in the TT haven't structural textual theme. This means, in this case, the Structural Textual Theme in the ST is not transferred structurally during the translation into the TT.

c. Variation of Interpersonal Theme

Tabel 14 : Variation Table of The Topical Theme

Part of Theme		English Script		BI Subtitles	
		Frequency	Percentage	Frequency	Percentage
Interpersonal Theme	Vocative	79	33.76%	74	37.56%
	Modal Adjunct	18	7.69%	17	8.63%
	WH-Interrogative	104	44.44%	98	49.75%
	Finite	33	14.10%	8	4.06%
		234	100%	197	100%

The last discussion on thematic variation is on Interpersonal Theme. The finding sheet shows that Interpersonal Theme displays the lowest occurrences, below Textual Theme and Topical Theme. In this case, the Interpersonal Theme in the ST counts 234 occurrences, including 79 occurrence of Vocative Interpersonal Theme, 18 occurrences of Modal Adjunct Interpersonal Theme, 104 occurrences of WH-Interrogative Interpersonal Theme, and 33 occurrences of finite Interpersonal Theme. Meanwhile, in the TT counts 197 occurrences, including 74 occurrence of Vocative

Interpersonal Theme, 17 occurrences of Modal Adjunct Interpersonal Theme, 98 occurrences of WH-Interrogative Interpersonal Theme, and 8 occurrences of finite Interpersonal Theme.

Based on the findings, the variations in this category will be discussed as variations on Modal Adjunct Interpersonal Theme and variations on Mood-Marking Interpersonal Theme.

1) Variation of Modal Adjunct Interpersonal Theme

The case of variations on the Modal Adjunct Interpersonal Theme is shown below.

81	Well,	I	Think	not
ST	Continuative	Participant		
	Textual	Topical		
	Theme		Rheme	

81	Mungkin	tidak
TT	Modal	
	Interpersonal	
	Minor	

In sentence number 81 above shows that in ST it indicates only Continuative Textual Theme and Topical Theme, but it shows an additional Modal Adjunct Interpersonal Theme in TT. The Modal Interpersonal Theme act out by the word '*mungkin*' which in English is equal to the phrase "in my mind, in my opinion, etc" which are categorized as Modal Interpersonal Theme. This difference lead to the decreasing number of Theme in the TT; while the ST ('*Well, I think not*') has one Themes ('*I*'), the TT ('*mungkin tidak*') only minor sentence.

2) Variation of Mood-Marking Interpersonal Theme

A sample case of variations of Mood-Marking Interpersonal Theme is illustrated below.

99	Are	they	real
ST	Finite	Participant	
	Interpersonal	Topical	
	Theme		Rheme

99	Mereka	nyata
TT	Participant	
	Topical	
	Theme	Rheme

In sentence number 99, the ST begins with the finite verbal operator '*Are*', which is a typical beginning of a yes/no question, making the Theme typically unmarked. However, in the TT, the finite verbal operator or question words in Bahasa Indonesia is not present.

3. Variation of Theme Selection

Tabel 15 : Variation Table of Theme Selection

Theme Selections		Frequency	Percentage
English Script	Marked Theme	428	36.33%
	Unmarked Theme	750	63.67%
Total		1178	100%
BahasaIndonesia Subtitles	Marked Theme	450	39.16%
	Unmarked Theme	699	60.84%
Total		1149	100%

The Theme Selection as presented in the previous section has some significant occurrences in which the overall occurrences show higher frequency in the ST than the TT, and it also followed by lower occurrence of Unmarked and in the TT. In this case, the contrary applies in Marked Theme in which its occurrence in the TT is higher than that in the ST.

a. Variation of Marked Theme

In both sentence 81, the ST are yes/no questions that would normally begin with a finite. However, both sentences do not begin with a finite verbal operator; instead they begin with a subject.

81	Well,	I	think	not
ST		Partcp.		
		Topical		
	Theme		Rheme	

81	mungkin		tidak
TT	Modal		
	Interpersonal		
	Minor		

The ST is unmarked Theme, because have participant ('I'), but different with TT, because TT not have participant, so TT is marked. In this case caused counts of participant and unmarked has same number (750 occurrences).

b. The Variation of Unmarked Theme

The variation of Unmarked Theme can be explained as follows.

303	It	's	for that very reason	I	know	that	you	are
ST	Participant			Participant		Structural	Participant	
	Topical			Topical		Textual	Topical	
	Theme	Rheme		Theme	Rheme	Theme		

303	Karena itu lah			aku	tahu	kau		siap
TT	Topical: Circumstance					Topical: Participant		
	Theme			Rheme		Theme		Rheme

The marked Theme realized by dependent clause positioning before the main clause of a complex sentence. The ST sentence is a complex sentence of which two clauses begins with a typical subject ('*It*' and '*I*'), therefore making both clauses typically Unmarked. However, the first clause was translated into a TT clause which begins with a Topical Theme of Circumstance element ('*Karena itulah*'), making it Marked.

4. Degree Variation of Global Overall Average

a. The existence of degree variation

Tabel 16: Realization variations of the data (two texts) under study

Σ analysis	$\Sigma 0$	$\Sigma 1$	$\Sigma 2$	$\Sigma 3$	$\Sigma 4$	$\Sigma 5$	$\Sigma 6$
1113	988	94	9	2	1	1	18
100%	88.77%	8.45%	0.81%	0.18%	0.09%	0.09%	1.62%

The "0" degree of variation or the lowest variation is almost equal to the number of variations (1 - 6 or very low - highest). In the table, there are 988 unit of

analysis or 88.77% that belong to the lowest variation. It means there are $\pm 50\%$ units of analysis in SL and TL contains variations.

b. The existence degree of variation of the global overall average

The average of variations also proves that there are no wide differences between SL and TL. The average is measured by Mean formula for a group of data.

$$\text{Mean} = \frac{(ti.fi)}{\sum fi}$$

Explanation:

ti : middle point of data

fi : frequency

$\sum(ti fi)$: the total frequency

c. The result in degree variaton average:

Tabel 17: Realization variations of the data (two texts) under study

\sum analysis	$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$
1113	988	94	9	2	1	1	18
100%	88.77%	8.45%	0.81%	0.18%	0.09%	0.09%	1.62%

Tabel 18 : Degree of Variaton Average

level in analysis	interval	middle point (mp)	Frequency (f)	(f x mp)
0	0-5	2.5	988	2470
1	5-10	7.5	94	705
2	10-15	12.5	9	112.5
3	15-20	17.5	2	35
4	20-25	22.5	1	22.5
5	25-30	27.5	1	27.5
6	30-35	32.5	18	585
Σ			1113	3957.5

$$\begin{aligned}\text{Mean} &= \sum(f \times mp) : \sum f \\ &= 3957.5 : 1113 = 3.56\end{aligned}$$

Tabel 19 : Interval of Degree Variation

lowest	very low	low	medium	high	very high	highest
0-5	5-10	10-15	15-20	20-25	25-30	30-35
3.56						

The average of the degree of variation between SL and TL is **3.56**. If we put it in the interval, it is located between 0 - 5 which it belongs to **“lowest”** degree category of thematic structure variation. Therefore, the degree of thematic structure variations represented in the English-Bahasa Indonesia *“Harry Potter and deathly Hollows part 2”* film texts is **lowest**. This means that around half of the data show no wide differences between ST and TT.

The further explanation is:

d. Explanation of Variation Degree

1) Scale “0” (The Lowest Degree of Variation)

The “0” scale means that the clause units of T1 and T2 have equivalent thematic structure variation. It means that both data have same number and type of thematic variation. From the findings, there are 465 unit frequencies of analysis or 58% from the entire unit analysis which have the lowest degree of variation. It is the most prominent occurrence of the textual meaning breadth variation as the number of the frequency is more than a half of the overall data. Here are examples of the lowest degree of variation in the data as follows.

In Simple Sentence, there are many short simple sentences which have zero variation found in the data. It is because most of the dialogues in the movie are in the

form of conversation. Here is an example of simple sentence of T1 that is translated into T2 which has same thematic realization.

T1	<u>I</u>	promise to capture the beast alive.
T2	<u>Aku</u>	berjanji untuk menangkap makhluk itu.
	Topical (Subject)	Rheme
	Theme	

(unit analysis number 122)

From sentence number 122 above, the two texts are classified into simple clause which is seen in the type of clause. In the type of Theme, the two texts have subject as the topical Theme. The Subject “I” in English is translated equivalently into Subject “Aku” in Bahasa Indonesia. Meanwhile, in the Theme selection, the topical Themes of both texts are classified into unmarked Theme as it is unmarked when the subject functions as topical Theme in declarative clauses. Therefore, the comparison of the two texts has zero variation or the lowest degree of variation as they have same number and type of thematic variation i.e. type of clause, type of Theme and Theme selection.

The sentences in below displays the lowest degree of variation, i.e. there is no variation, is shown below.

12	You	were	mysterious	on the field.
ST	Participant			
	Topical			
	Theme	Rheme		

12	Kau	terdengar	misterius	di lapangan
TT	Participant			
	Topical			
	Theme	Rheme		

ST	I	gotta	speak	to	Hermione
49	Participant				
	Topical				
	Theme	Rheme			

TT	aku	harus	bicara	pada	Hermione
49	Participant				
	Topical				
	Theme	Rheme			

The ST and TT in both sentences show similar clause structure, thematic structure, and Theme selection. In terms of the thematic structure, both have similar structures. In the clause structure category, both are simple clauses, and in the Theme Selection they have Unmarked Theme because they begin with a subject.

2) Scale “1” (the very low degree of variation)

There are 94 units of analysis from the entire unit analysis which have the very low degree of variation. The scale “1” means that the clause units of T1 and T2 have one difference of thematic structure variation. That one difference might happen in the different type of element and in the different number of element. Here is the example of the very low degree of variation in the data which has different number of element as follows.

Variation scale “1” is also found in one different type of element. In this case, the elements which are different are the elements which are under the same type. The example of this very low degree variation in the data is as follows.

191	Or	maybe	I	‘ll	come	with	you
ST	Structural	Modal	Participant				
	Textual	Interpersonal	Topical				
	Theme			Rheme			

191	Mungkin	aku	akan	ikut	denganmu
TT	Modal	Participant			
	Interpersonal	Topical			
	Theme		Rheme		

There is a variation between the two texts in which an element of Structural Textual Theme in the ST is not translated into the TT. The element is the word ‘*Or*.’ The table shows clearly how the word ‘*Or*’ as an element of Structural Textual Theme is not translated into bahasa Indonesia. Another element of the clause structure is still similar between the ST and TT; both have simple sentence structure and unmarked Theme Selection.

T1		<u>Our subject today</u>	is Snake!
T2	<u>Nah</u>	<u>subyek hari ini</u>	ular!
	Textual (Continuative)	Topical (Subject)	Rheme
	Theme		

(unit analysis number 201)

In datum number 201, texts are declarative simple sentences. Text 1 and Text 2 have equivalent topical Themes which function as subject in each clause. They are “Our subject today” in T1 and “subyek hari ini” in T2. However, T2 has a continuative “Nah” as the textual Theme which is not found any sort of equal expression in T1. Therefore, there is an addition of a word in the translation process by adding a continuative “Nah” in the target text. This addition of textual element in the T2 might not change the meaning of T1. However, the addition of continuative element makes T2 more natural to be read by the watcher of T2 as it functions as filler in conversation which bridges the utterance with the previous utterance. As T1 and T2 have one difference in the number of Theme type, they have low degree of variation or degree scale “1” of variation.

T1	<u>Is</u>	there		nothing he cannot do?
T2	<u>Apa</u>		ada	yang tidak bisa dilakukannya?
	Finite	Subject	Predicator	Rheme
	Interpersonal	Topical		
	Theme			

(unit analysis number 208)

T1 and T2 text in above are interrogative sentences. Specifically they are polarity interrogative or yes/no question clauses. The expressions which indicate about polarity interrogative in the sentences are the finite verbal operator “Is” in T1 and “Apa” in T2. Therefore, both finite verbal operators are interpersonal Themes in polarity interrogative clauses. They have equal position in the comparison of thematic structures of both texts. In the meantime, the topical Themes in both texts are the subject “there” in T1 and the predicator “ada” in T2. In other words, the expression of “there” in T1 and “ada” in T2 are same in the type of Theme but they are different in the type of element i.e. as a subject and as a predicator. This difference might be caused by different grammatical system between English and Bahasa Indonesia. The two texts also have unmarked Themes. Therefore, it can be said that they have one variation or very low degree of variation.

3) Scale “2” (the low degree of variation)

There are 9 units of analysis from the entire unit analysis which have the low degree of variation. The scale “2” means that the clause units of T1 and T2 have two differences of thematic structure variation. Those differences might be occur in two different numbers of element, in one different type of element which make two differences of thematic variation, or in one different number of element and one different type of element. Here is the example of two variations in different type of element as follows.

T1	<i>Does</i>	<u>anyone</u>		know where they are?
T2			<u>Ada</u>	yang tahu dimana mereka?
		Subject	Predicator	Rheme
	Interpersonal (Finite Verbal Operator)	Topical		
	Theme			

(unit analysis number 271)

Datum number 271 are categorized as polarity interrogative sentences. In T1, the expression which conveys polarity question is the finite verbal operator “Does”. It plays role as interpersonal Theme of the clause. Meanwhile, this element is not found its realization in T2. Therefore, the lack of interpersonal element in T2 creates one different number of elements. Meanwhile, the topical Themes of both texts are the subject “anyone” in T1 and the predicator “Ada” in T2. As the kind of topical Themes of both texts are different, it makes one different type of element. Besides, both texts have unmarked Themes. Therefore, the comparison of both texts has two degrees variation.

T1	<u>But</u>	<u>what</u>			has Goblin brought back this time?	Unmarked
T2	<u>Tapi</u>			<u>kali ini</u>	apa yang dibawa Goblin?	Marked
	Conjunctive Adjunct	Wh- Interrogative	Circumstance		Rheme	Theme Selection
	Textual	Interpersonal	Topical			
	Theme					

(unit analysis number 273)

In the datum number 273 are interrogative simple sentences. They have also equal textual Themes which function as conjunctive adjunct i.e. “But” in T1 and “Tapi” in T2. The topical Theme of T1 is the questions word “what”, as circumstance, which functions simultaneously as the interpersonal Theme as it is

element of Wh-interrogative. As the topical Theme of T1 is the element of Wh-interrogative, T1 is unmarked. Meanwhile, the topical Theme of T2 is the adjunct of time “kali ini” which functions as circumstance. For that reason, T2 is marked as its topical Theme, of an interrogative clause, is neither Wh-interrogative nor finite verbal operator. Therefore, two variation makers of both texts are the missing of interpersonal Theme in T2 and the different Theme selection of the two texts.

276	What	are	you
ST	Mood-Marking		
	Interpersonal		
	Theme	Rheme	

276	Kalian	ini	apa
TT	Participant		
	Topical		
	Theme	Rheme	

In this sentence, the two out of the three variations are the Topical and Interpersonal Theme. While both the ST and TT have one word representing the Theme, that one word in the TT serves as a Topical Theme of Participant element (*'Kalian'*); in the ST the word serves as a Mood-Marking Interpersonal Theme (*'What'*). The third variation is also linked to those particular words: the Theme of the ST is Unmarked, since WH- element (*'What'*) is a typical Theme for interrogative sentence; on the other hand, the Theme of the TT is Marked because the addresser chooses the element *'Kalian'* as a point of departure. The Unmarked Theme would be the equivalent of WH- element, that is, *'Apa'*.

4) Scale “3” (the medium degree of variation)

There are 2 units of analysis from the entire unit analysis which have the medium degree of variation. The scale “3” means that the clause units of T1 and T2 have three differences of thematic structure variation.

Three degrees variation is also found in the different type and different number of elements. Different type of elements also covers different type of clauses. Different number of elements includes a lack of Theme elements in one text which the other text have those Theme elements. Here is the example of three degrees variation in the data as follows.

T1	<u>Come back</u>	tomorrow		<u>and then</u>	<u>I</u>	will again have the bird, yes.
T2	<u>Kembalilah</u>	besok				
	Topical (Predicator)	Rheme		Textual Theme (Structural)	Topical (Subject)	Rheme
	Theme				Theme	

(unit analysis number 294)

In unit analysis number 294, type of clauses of both texts are different. T1 is a complex sentence which the first clause is imperative clause and the second is declarative clause. Meanwhile, T2 is a simple sentence which is imperative clause. The first clause of T1 is translated equally into T2. The predicator “Come back” as the topical Theme in T1 is transferred into predicator “Kembalilah” as the topical Theme in T2. Meanwhile, the second clause of T1 has no realization in T2. It has two Themes i.e. the textual Theme “and then” and the topical Theme “I”. Therefore, the comparison of both texts has three degrees variation. They are one different type of clauses, a lack of textual Theme in T2, and no realization of topical Theme “I” in T2.

T1	<u>That</u>	's nice, kid.
T2		Bagus nak.
	Topical (Subject)	Rheme
	Theme	

(unit analysis number 253)

In unit analysis number 253 have different type of sentences. T1 is a simple clause and T2 is ellipsis clause. As it is elliptical, T2 has no the thematic structure or it has Rheme only. The full expression of T2 should be “Itu bagus nak.”. However, the translator might choose to use the elliptical “Bagus nak.” only as the conversation situation in the movie is informal. In T1, the topical Theme is the subject “That” which is not found its realization in T2. Therefore, the comparison of both texts has three variations i.e. one different type of clauses, a lack of topical Theme in T2 and a lack of Theme selection in T2.

5) Scale “4” (the high degree of variation)

There are 1 units of analysis from the entire unit analysis which have the high degree of variation. The scale “4” means that the clause units of T1 and T2 have four differences of thematic structure variation. Here is the example of variation scale “4” in the data as follows.

T1	<u>Harry,</u>	<u>it</u>	's so beautiful.
T2			Indah sekali.
	Interpersonal (Vocative)	Topical (Subject)	Rheme
	Theme		

(unit analysis number 313)

In unit analysis number 313, both texts have different type of clause. T1 is simple clause and T2 is elliptical clause. In T1, there are two Themes i.e. the vocative “Ellie” as interpersonal Theme and the subject “it” as topical Theme. As it is declarative clause which the topical Theme is the subject, T1 has unmark Theme.

Meanwhile, T2 has no thematic structure or it has only part of Rheme “*Indah sekali*”. Therefore, there are four differences in the comparison of both texts. They are a different type of clauses, a lack of interpersonal Theme in T2, a lack of topical Theme in T2, and no Theme selection in T2. Those four differences create the variation of both texts in scale “4”.

6) Scale “5” (the very high degree of variation)

There are 1 units of analysis from the entire unit analysis which have the very high degree of variation. The scale “5” means that the clause units of T1 and T2 have five differences (or more) of thematic structure variation. The example of five degrees variation in the data is as follows.

T1	<i>Beta, Gamma,</i>	<i>maybe</i>	you	desire to --SQUIRREL!
T2				Beta, Gamma!
	Vocative	Modal Adjunct	Subjcet	
	Interpersonal		Topical	Rheme
	Theme			

(unit analysis number 506)

In unit analysis number 506, both texts have different type of clause. T1 is simple clause which has three Themes. They are the vocative “*Beta, Gamma,*” and the modal adjunct “*maybe*” both as interpersonal Themes, and the subject “*you*” as the topical Theme. T1 is unmarked as the topical Theme is the subject. Meanwhile, T2 is minor clause which has no thematic structure. Therefore, there are five differences which create degree variation of the both texts in scale “5”. They are a different type of clauses, no vocative and no modal adjunct as interpersonal Themes in T2, no topical Theme in T2, and no Theme selection in T2. Therefore, the comparison of both texts is in high degree of variation.

7) Scale “6” (the highest degree of variation)

There are 18 units of analysis from the entire unit analysis which have the highest degree of variation. The scale “6” means that there is no realization of source text into target text. The example of the highest degree of variation in the data is as follows.

Data No.	English Sentence	BI Sentence
52	Another piece of his soul.	No clause realisation
63	Anything.	No clause realisation
144	I know.	No clause realisation
154	I most doesn'tly do not understand.	No clause realisation

In Table above, T1 is not translated into T2. Therefore, without counting the thematic variation, the variation is, automatically, the highest or in degree scale “6”. It means that there is no realization of source text into target text. However, the highest degree variation only occurs when the source text has thematic structure and there is no realization in the target text.

e. Findings of Higher Degree of Variation

Higher degree of textual meaning breadth variation is the comparison of the thematic variations between the source expression (SE) and the target expression (TE) which is higher than other. It is measured from the comparison of numbers of thematic variation elements in the two clause units that is comparison of type of clause, type of Theme and Theme selection. Higher degree of variation of the data can be separated into two categories i.e. same degree and different degree. Same degree (SE=TE) occurs when the two texts have same number and type of thematic variation. Further, different degree is separated into two i.e. the higher degree of source expression (HD-SE) and the higher degree of target expression (HD-TE). The

findings of higher degree of textual meaning breadth variation can be presented as Table 19 as follows.

Table 20. Finding of Higher Degree of Variation

	Same Degree	Different Degree		Σ Total
	Σ SE=TE	Σ HD-SE	Σ HD-TE	
Frequency	988	107	18	1113
Percentage	88.77%	9.61%	1.62%	100%

From table 19 above, the highest frequency of higher degree of variation is the same degree (SE=TE) which occurs 988 times or 88.77% from the total 1113 units of analysis. The second place is the higher degree of target expression (SE) which occurs 107 times or 9.61%. The lowest frequency is the higher degree of source expression (TE) which occurs 18 times or 1.62%.

5. The Motivating Factors

Contextual motivating factors are factors that motivate the occurrence of the variation. In this research, the factors that motivate the occurrence of the variation of the data can be divided into two i.e. intrinsic and extrinsic motivating factors. The intrinsic motivating factor is the intra-textual context. Meanwhile, the extrinsic motivating factors are the external factors that motivating the occurrence of the variation in Text 1 and Text 2. In this research, the extrinsic motivating factors are the inter-textual context and the situational context.

a. The Intrinsic / Intra-textual Context

Intra-textual context are the internal factors that motivate the existence of variations in the source text and the target text. It is about the factors of language

found inside the text itself. The intra-textual context motivating factors that motivate the variation of the data are presented as follows.

1) Both texts contain many simple clauses

More than half of clause types which are found in the data analysis are simple clauses. From the data findings above, there are 754 units or 83.04% of simple clauses in T1 and 740 units or 83.61% of simple clauses in T2. Here are the examples of simple clause which found in the data analysis as follows.

Number of analysis	Text 1	Text 2
1111	<u>Adventure</u> is out there!	<u>Petualangan</u> diluar sana!
1061	<u>Look out!</u>	<u>Lihatlah!</u>
1046	<u>Mr. Snape</u> is nice.	<u>Tuan Snape</u> itu baik.
995	<u>Who</u> wants the stick witch?	<u>Siapa</u> mau tongkat penyihir?

There is only one thematic structure found in each simple sentence. The words which are marked by bold and underline illustrate the topical Themes of the clauses. In the examples above, each simple sentence in T1 is translated into simple sentence in T2 with equal thematic structure. Many thematic structure equivalences of both texts means that there are many zero variations found in the data.

2) Almost all expressions of the texts are in dialogue form

The evidence that many simple clauses/sentences found in the data shows that the type of the expression of both texts are in the form of daily conversation dialogues. It is because the movie which tells about daily life of ordinary people.

Besides, the movie is targeted for kids or teenager audiences. Therefore, the utterance used in the movie is simple and easy to be understood.

Other characteristic of conversation texts (dialogue forms) is by the using of continuatives (textual element) and vocatives (interpersonal element) in the texts. Continuative functions as filler and/or expression of speaker's emotion in a dialogue. Meanwhile, vocative functions to address the other participant in a two way communication. It is used to make intimacy between speaker and hearer. The examples of using continuatives and vocatives in the data are presented as follows.

Number of Analysis		Continuative as Textual Theme	Topical Theme + Rheme
915	T1	<u>Oh,</u>	<u>there's</u> something down there.
	T2	<u>Oh,</u>	<u>ada</u> sesuatu dibawah.
916	T1	<u>Wow,</u>	<u>you</u> going on a trip?
	T2	<u>Wow</u>	<u>kamu</u> mau pergi?

(Examples of Continuatives Used in Simple Clauses)

Number of analysis		Vocative as Interpersonal Theme	Topical Theme + Rheme
752	T1	<u>Mr. Snape,</u>	<u>there's</u> a big storm coming.
	T2	<u>Tuan Snape,</u>	<u>akan ada</u> badai.
872	T1	<u>Ron,</u>	<u>stop</u> bothering Lily!
	T2	<u>Ron,</u>	<u>jangan ganggu</u> Lily lagi!

(Examples of Vocatives Used in Simple Clauses)

3) Almost both expressions appear in the same duration

The Bahasa Indonesia subtitles are shown in the screen at the same time with the English utterances simultaneously. Meanwhile, as it has been mentioned above, there are many of simple clauses in Text 1 which have thematic structure. As for those, the translation text of those simple clauses might have equal thematic structure

as limited space and time is minimal rather than if translating complex clauses. Therefore, the most prominent variation of the data is the lowest degree variation and the global degree variation of the data is close to very low degree variation.

b. The Extrinsic/ Contextual Motivating Factors

Extrinsic motivating factors are the external factors motivating the existence of variations in the ST and TT. These factors are intertextual context, situational context, cultural, ideological and religious value. Intertextual context is the interrelated text that affects the creation of one text, whether it comes before or after the text. The interrelated text of the TT is obviously the ST while the interrelated text of the ST is the novel by J. K. Rowling. The film (ST) is an adaptation of the short novel; while there might be change in the film. The main characters of the story are still the same.

The result shows that the variation of global overall average the data is in the lowest degree of variation. It is highly caused by the fact that the strongly interrelated factor of the TT creation is the ST. Here, the existence of the TT cannot be separated from the existence of the ST. In other words, without the ST, the TT will not exist. However, the creation of the ST is not effected by the TT since it was firstly made without the influence of the future creation of the TT. The creation of the ST itself has been influenced by the the novel.

1) The situational value

In this approach, here is the most popular J. K. Rowling's series which the stories have been made into movies and TV series, *Harry Potter and Deathly Hollows part 2*. In this case, it should be clear between the field

(what is being talked inside the novel), the tenor (who is the people who take place in the novel), and the mode (what is the media in telling the story). All of that create the contextual configuration that border the usage of lexicogrammatical and semantic discourse. The explanations of field, tenor, and mode are below.

a) Field

In this research, the field of ST and TT is about The final chapter begins as Harry, Ron, and Hermione continue their quest of finding and destroying the Dark Lord's three remaining Horcruxes, the magical items responsible for his immortality. But as the mystical Deathly Hallows are uncovered, and Voldemort finds out about their mission, the biggest battle begins and life as they know it.

b) Tenor

The Tenor in the ST is the explanation about who is involved in the communication. Actually, the people who involve are the author and the audience. They are J. K. Rowling as the author of the novel, David Yates was directed the film, and the audiences in the world. Since it is the original movie, so the audience are internasional audience. Actually, at that time, the audience of the movie is just only the rich people. Because it is the original movie, they are the people class that can buy it. However, the people in the TT who are involved in the communication are the translator and the audience. There are the different audience between the ST and TT. They are the common audience in the society without

exception because they are able to buy the original movie. The main target of this movie is for the children and teenagers. Therefore, the movie is easy to understand because written in *Bahasa Indonesia* Subtitle.

c) Mode

The original movie (ST) is spoken English. *Harry Potter and Deathly Hollows* is a series of fantasy novel for children and teenagers written by J. K. Rowling. In October 2011, *Harry Potter and the Deathly Hollows – Part 2* was declared the highest pre-ordered Blu-ray and DVD ever by Amazon.com. The film was directed by David Yates. However, the Indonesian version is written text in *Bahasa Indonesia* subtitle.

Table 21: General Situation of the ST and the TT

ST		TT	
Field :	English film	Field :	English film for Indonesian audience
Mode :	Spoken English	Mode :	Written BI subtitles
Tenor :	International audience	Tenor :	Indonesian audience

2) The cultural value (genre)

The culture value in the analysis is focused on the function of the movie itself in the society. Since the function of the original movie script and the *Bahasa Indonesia* subtitles is different, therefore the culture value is also different. In the Target text the creator just continues the idea from the original movie script. He or she exactly realizes into the Target text. There is something missing and addition from the story that was contained by the

Source text. Therefore, many messages that lie behind the story in the Source Text cannot be transferred in the Target Text such as critic, condition of society, parish system, etc, because the translator has replaced it.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The conclusion of this research is based on the data findings, valuing and the discussion sections in the previous chapter. In line with the research problems formulation, the general conclusions can be drawn as follows.

1. The thematic structure variations of the English - Bahasa Indonesia

The thematic structure variations of the English - Bahasa Indonesia of *Harry Potter and Deathly Hollows* movie text and its Bahasa Indonesia subtitling movie text is realized by the comparison of the thematic variation of both texts. The variation degree is scaled from the lowest to the highest degree variation (scale 0-6). The findings shows that the most prominent category of textual meaning breadth variation is fall on the scale “0” or the lowest degree variation with frequency 988 or 88.77% of the whole data. The lowest frequency is the high (scale “4”) and very high degree variation (scale “5”) with frequency 1%. Meanwhile, the global overall average of variation of the data lies on the degree variation interval “0-5” or the lowest degree variation. Furthermore, the highest frequency of the higher degree of variation is fall in the same degree (SE=TE) with frequency 988 or 88.77.

Based on the occurrence of the global degree, the variation of textual meaning breadth of the data is lowest. It is supported by the finding of the most prominent category of the thematic structure variation in the data which is fall in

the lowest degree variation with frequency 88.77%. This variation means that more than half of sentences in T1 and T2 have similar thematic variation. Besides, the lowest variation is also supported by the finding of the higher degree of variation. The most prominent occurrence of higher degree of variation is fall on the same degree (SE=TE). It means that most of the data have equal thematic variation. In brief, the thematic variation of SE is mostly realized in TE.

2. The Contextual Motivating Factors

The occurrence of thematic structure variation of both texts is motivated by the contextual motivating factors. The contextual factors that motivate the variation are divided into two. They are intrinsic and extrinsic contextual motivating factors. The intrinsic factor is the intra-textual contexts i.e. both texts express many simple clauses, almost all expressions of both texts are in dialogue form, and almost all expressions of both texts appear in the same duration. Meanwhile, the extrinsic factors are the inter-textual context and the situational context of both texts. Text 1 is the inter-textual context of Text 2 but Text 2 is not the inter-textual context of Text 1. Meanwhile, the situational contexts of both texts are fields, tenors, modes. The fields of Text 1 and Text 2 are same i.e. the story of the movie. The tenors of Text 1 are J. K. Rowling as the author of the novel, David Yates directed the film, the characters of the movie and the English audiences. Meanwhile, the tenors of Text 2 are the movie subtitler or translator and the Indonesian audiences. The modes of Text 1 are the production Leavesden Film Studios on 21 December 2010 and the language i.e. English. The mode of Text 2 is the language i.e. Bahasa Indonesia.

B. Suggestion

Some suggestions are put forward after the research has been completely conducted. The suggestions are as follows.

1. The first thing is related to the difficulty in conducting the analysis of some Theme realizations in the Bahasa Indonesia subtitle script. The difficulty is caused by the lack of literature concerning the theory of Theme of Bahasa Indonesia. Therefore, the suggestion is addressed to the next researchers to provide adequate literature on thematic structure, especially that of Bahasa Indonesia subtitles, whenever conducting a similar study.
2. Considering the importance of the thematic structure realizations, a translator dealing with movie translating is expected to take notice in preserving the nuances of meanings of an original English movie dialogues in its Bahasa Indonesia subtitles. Besides, a translator has to keep the message of the source language transferred as full as possible into the target language. Therefore, these two things (i.e. upholding the thematic realizations and keeping the message of ST) should be done to maintain the entire quality of the movie.
3. In the future, similar researches on *Harry Potter and Deathly Hollows part 2* might be conducted with the different focuses such as on the effect of the thematic realization differences to its audiences who master *Bahasa Indonesia* and English as well.

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APPENDIX

No.	Text 1: English Transcript Text 2: Bahasa Indonesia Subtitles	THEMATIC STRUCTURE																VARIATION									
		Clause			Topical Theme			Textual Theme			Interpersonal Theme				Theme Selection		SD	DD		Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest							
																		HD									
		Simple	Complex	Minor	Participant	Process	Circumstnc	Cont inuatv	Structural	Conjunctive	Vocative	Modal	WH- intrgtv	Finite	Marked	Un-Marked		SE=TE	SE	TE	0	1	2	3	4	5	6
1.	Here lies Dobby	√			√										√	√			√								
	Di sini makam doobby.	√			√										√												
2.	It’s beautiful here.	√			√								√		√		√			√							
	Indah sekali di sini.	√					√							√													
3.	It was our aunt’s.	√			√										√	√			√								
	Ini rumah bibi kami.	√			√										√												
4.	We used to come here when we’re kids.	√			√										√	√			√								
	Kami sering kemari ketika kecil.	√			√										√												
5.	The Ordo use it now as a safe house.	√			√										√					√							
	Sekarang Ordo menggunakannya sebagai rumah persembunyian.	√			√			√						√			√			√							
6.	What left of us, at least.	√							√						√	√			√								
	Setidaknya untuk mereka yang selamat.	√							√						√												
7.	Muggles thinks these keeps evil away.	√			√										√	√				√							
	Muggle berpikir benda ini bisa menjauhkan hal2 jahat.	√			√										√					√							
8.	But they’re wrong.	√			√			√							√		√				√						
	Mereka salah.	√			√										√												
9.	I need to talk to the goblin.	√			√										√	√			√								
	Aku ingin bicara pada goblin itu.	√			√										√												
10.	You buried the elf.	√			√										√	√			√								
	Kau menguburkan elf itu.	√			√										√												
11.	Yes.						√							√		√			√								
	Ya.						√							√													
12.	You were mysterious on the field.	√			√										√	√			√								
	Kau terdengar misterius dilapangan.	√			√										√												
13.	You are very unusual wizard.	√			√										√	√			√								
	Kau penyihir yang tidak biasa.	√			√										√												
14.	How did you come by the sword?	√			√							√			√	√			√								

No.	Text 1: English Transcript Text 2: Bahasa Indonesia Subtitles	THEMATIC STRUCTURE																	VARIATION								
		Clause			Topical Theme			Textual Theme			Interpersonal Theme				Theme Selection		SD	DD		Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest							
																		HD									
		Simple	Complex	Minor	Participant	Process	Circumstance	Continuative	Structural	Conjunctive	Vocative	Modal	WH-introductory	Finite	Marked	Un-Marked		SE=TE	SE	TE	0	1	2	3	4	5	6
	Bagaiman kau mendapatkan pedang itu?	√			√							√			√												
15.	It's complicated.	√			√								√		√		√										
	Sulit untuk dikatakan.	√					√							√					√								
16.	What Bellatrix Lestrange think it should be on her a vault in Gringotts?		√		√							√			√	√											
	Bagaimana jika Bellatrix Lestrange menduga ia masih ada di penyimpanannya di Gringotts?		√		√							√			√					√							
17.	It's complicated.	√			√								√		√		√										
	Sulit untuk dikatakan.	√					√							√						√							
18.	The sword presented itself to us in a moment of need.	√			√										√	√											
	Pedang itu muncul sendirinya ketika dibutuhkan.	√			√										√					√							
19.	We didn't steal it.	√			√										√	√											
	Kami tidak mencurinya.	√			√										√					√							
20.	There is a sword in Madame Lestrange's vault...	√			√										√	√											
	Ada pedang di tempat penyimpanan Madame Lestrange...	√			√										√					√							
21.	Identical to this one.						√							√		√											
	Yang sama dengan pedang ini.						√							√						√							
22.	But it is a fake.	√			√			√							√	√											
	Tapi itu palsu.	√			√			√							√					√							
23.	Replace this past summer.	√				√								√		√											
	Ditukar musim panas ini.	√				√								√						√							
24.	And she never suspect that it was a fake?	√			√			√							√	√											
	Dan dia tidak pernah menduga jika pedang itu palsu?	√			√			√							√					√							

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		Simple	Complex	Minor	Participant	Process	Circumstance	Continuative	Structural	Conjunctive	Vocative	Modal	WH-introductory	Finite	Marked	Un-Marked		SE=TE	SE	TE	0	1	2	3	4	5	6
25.	The replica is very convincing.	√			√										√	√			√								
	Tiruannya sangat menakutkan.	√			√										√												
26.	Only a goblin could recognize that this is the true sword of Gryffindor.	√			√		√								√	√			√								
	Hanya goblin yang bisa tahu pedang Gryffindor yang asli.	√			√		√								√												
27.	Who's the acquaintance?	√										√		√		√			√								
	Siapa orangnya?	√										√		√													
28.	A Hogwarts's professor.	√			√										√	√			√								
	Seorang guru dari Hogwarts.	√			√										√												
29.	As I understand he is now headmaster.	√			√			√							√	√			√								
	Dan sekarang dia kepala sekolahnya.	√			√			√							√												
30.	Snape.									√				√		√			√								
	Snape.									√				√													
31.	He put a fake sword in Bellatrix's vault.	√			√										√	√			√								
	Dia menaruh pedang palsu ke dalam penyimpanan Bellatrix.	√			√										√				√								
32.	Why?											√		√		√			√								
	Kenapa?											√		√													
33.	There are more than a few curious things in the vault of Gringotts.	√			√										√	√			√								
	Ada banyak hal mencurigakan di Gringotts.	√			√										√												
34.	And Madame Lestrage as well?	√			√			√							√	√			√								
	Dan juga di dalam penyimpanan Madame Lestrage?	√			√			√							√				√								
35.	Perhaps.										√			√		√			√								
	Mungkin.										√			√													
36.	I need to get into Gringotts.	√			√										√	√			√								
	Aku harus masuk ke Gringotts.	√			√										√				√								

No.	Text 1: English Transcript Text 2: Bahasa Indonesia Subtitles	THEMATIC STRUCTURE															VARIATION										
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		Simple	Complex	Minor	Participant	Process	Circumstance	Continuative	Structural	Conjunctive	Vocative	Modal	WH-introgressive	Finite	Marked	Un-Marked		SE=TE	SE	TE	0	1	2	3	4	5	6
37.	Into one of the vault.							✓							✓		✓			✓							
	Ke penyimpanannya.							✓							✓												
38.	This is impossible.	✓			✓										✓		✓			✓							
	Itu tidak mungkin.	✓			✓										✓												
39.	Alone, yes.			✓			✓								✓		✓			✓							
	Ya jika sendirian.			✓			✓								✓												
40.	But with you, no.	✓							✓						✓		✓			✓							
	Tidak jika bersamamu.	✓							✓						✓												
41.	Why should I help you?	✓			✓								✓		✓		✓			✓							
	Kenapa aku harus menolongmu?	✓			✓								✓		✓												
42.	I have gold.	✓			✓										✓		✓			✓							
	Aku punya emas.	✓			✓										✓												
43.	Lots of it.						✓								✓		✓			✓							
	Banyak sekali.						✓								✓												
44.	I'm not interested in gold.	✓			✓										✓		✓			✓							
	Aku tidak tertarik dengan emas.	✓			✓										✓												
45.	Then what?											✓			✓				✓								
	Apa yang kau inginkan?	✓			✓							✓			✓			✓			✓						
46.	That.			✓											✓		✓			✓							
	Itu.			✓											✓												
47.	That is my prize.	✓			✓										✓		✓			✓							
	Itu hadiahku.	✓			✓										✓												
48.	Are you think she holds a Horcrux in her vault?	✓			✓								✓		✓		✓				✓						
	Kau pikir dia menyimpan Horcrux di penyimpanannya?	✓			✓								✓		✓												
49.	I gotta speak to Hermione.	✓			✓				✓						✓		✓			✓							
	Aku harus bicara pada Hermione	✓			✓				✓						✓												
50.	She kept asked me what else I've taken.	✓			✓										✓		✓			✓							

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		Simple	Complex	Minor	Participant	Process	Circumstance	Continuative	Structural	Conjunctive	Vocative	Modal	WH-intro	Finite	Marked	Un-Marked		SE=TE	SE	TE	0	1	2	3	4	5
	Dia terus bertanya apa lagi yang kuambil.	√			√										√											
51.	I bet you anything there's a Horcrux in there.		√		√										√		√									
	Aku yakin ada Horcrux di sana.	√			√										√				√							
52.	Another piece of his soul.	√			√										√		√									
	-																								√	
53.	Let's find it, and kill it.					√									√											
	Ayo cari, temukan dan bunuh.					√									√				√							
54.	And we'll one step close to killing him.	√			√				√						√		√									
	Dan kita selangkah lebih maju untuk membunuhnya.	√			√				√						√				√							
55.	And how's we find it?	√			√				√				√		√		√									
	Bagaimana kita menemukannya?	√			√				√				√		√				√							
56.	How we're supposed to destroy it now you give the sword to Griphook?	√			√								√		√		√									
	Bagaimana kita akan menghancurkannya jika kau berikan pedangnya pada Griphook?	√			√								√		√				√							
57.	I'm still working on that part.	√			√										√		√									
	Aku masih memikirkannya.	√			√										√				√							
58.	Squeak.			√											√		√									
	Hebat.			√											√				√							
59.	Harry.										√				√		√									
	Harry.										√				√				√							
60.	Mr. Olivander.										√				√		√									
	Tn. Olivander.										√				√				√							
61.	I need to ask you a few questions.	√			√										√		√									

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	Aku ingin bertanya beberapa hal.	√			√										√												
62.	Anything, my boy.	√				√									√		√			√							
	Silahkan, nak.	√				√									√												
63.	Anything.			√											√			√							√		
	-																										
64.	Would you mind identify this wand?	√			√										√		√			√							
	Apa kau bisa periksa tongkat sihir ini?	√			√										√												
65.	We need to know if it's safe to use.	√			√										√		√										
	Kami ingin tahu jika aman untuk digunakan.	√			√										√					√							
66.	Walnut.			√											√		√			√							
	Kayu kenari.			√											√												
67.	Dragon heartstring.	√			√										√		√			√							
	Nadi jantung naga.	√			√										√												
68.	12 and ¾ inches.						√								√		√			√							
	32 cm.						√								√												
69.	Unyield.			√											√		√			√							
	Keras.			√											√												
70.	Unyielding.			√											√		√			√							
	Keras kepala.			√											√												
71.	This belong to Bellatrix Lestrange.	√			√										√		√			√							
	Ini milik Bellatrix Lestrange.	√			√										√												
72.	Treat it carefully.	√			√	√									√			√				√					
	Jaga baik2.					√									√												
73.	And this?								√				√		√		√			√							
	Dan ini?								√				√		√												
74.	Hawthorn.									√					√		√			√							
	Hawthorn.									√					√												
75.	With unicorn hair.						√								√		√			√							

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		Simple	Complex	Minor	Participant	Process	Circumstance	Continuative	Structural	Conjunctive	Vocative	Modal	WH-introductory	Finite	Marked	Un-Marked		SE=TE	SE	TE	0	1	2	3	4	5	6
	Dengan rambut unicorn.					√								√													
76.	10 inches.			√										√		√			√								
	25 cm.			√										√													
77.	Reasonably applicant.					√								√		√			√								
	Cukup lentur.					√								√													
78.	This was the wand of Draco Malfoy's.	√			√			√							√	√			√								
	Ini tadinya tongkot sihir Draco Malfoy.	√			√			√							√												
79.	Was?											√		√		√			√								
	Tadinya?											√		√													
80.	Is it not still?	√			√										√	√			√								
	Apa sekarang bukan lagi miliknya?	√			√										√												
81.	Well, I think not.	√			√			√							√		√										
	Mungkin tidak.			√							√			√						√							
82.	If you won it from him.	√			√			√							√	√			√								
	Jika kau memenangkannya.	√			√			√							√												
83.	I sense it alligience has change.	√			√										√	√											
	Aku merasakan kesetiaannya telah berpindah.	√			√										√				√								
84.	You talk about wands as they have feelings.	√			√										√	√			√								
	Kau bicara tentang tongkat sihir seperti mereka punya perasaan.	√			√										√												
85.	Can think.					√								√		√			√								
	Bisa berpikir.					√								√													
86.	The wand choose the wizard, Mr. Potter.	√			√										√	√											
	Tongkat sihir yang memilih penyihir, Tn. Potter.	√			√										√				√								
87.	That voice has always been clear to those who has studied wand law.	√					√							√		√			√								

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	Dan hal itu jelas untuk mereka yang mempelajari hukum tongkat sihir.	√					√							√													
88.	And what do you know about The Deathly Hallows?	√			√				√				√		√	√											
	Dan apa yang kau ketahui tentang Relikui Kematian?	√			√				√				√		√					√							
89.	It is rumored there are 3.	√			√								√		√		√				√						
	Dikatakan ada 3 macam.					√								√													
90.	The Elder Wand.			√											√	√				√							
	Tongkat Sihir Elder.			√											√												
91.	The Cloak of Invisibility.			√											√	√				√							
	Jubah Gaib.			√											√												
92.	To hide you from your enemies.						√								√	√				√							
	Untuk menyembunyikanmu dari musuhmu.						√								√												
93.	And The Resurrection Stone.	√			√				√						√	√				√							
	Dan Batu Kebangkitan.	√			√				√						√												
94.	To bring back loved ones from the dead.	√					√								√	√				√							
	Untuk membawa kembali orang yang kau cintai dari kematian.	√					√								√												
95.	Together make wonder The Master of Death.	√			√			√							√	√				√							
	Bersama, mereka menipu Dewa Kematian.	√			√			√							√												
96.	But few truly believe that such object exist.	√							√						√	√				√							
	Tapi beberapa yang percaya benda itu ada.	√							√						√												
97.	Do you?	√			√								√		√	√				√							
	Dan kau?	√			√								√		√												
98.	Do you believe they exist, sir?	√			√								√		√	√				√							
	Apa kau percaya mereka ada, pak?	√			√								√		√												

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99.	Are they real.	√			√								√		√		√				√					
	Mereka nyata.	√			√										√											
100.	I see no reason to.	√			√										√	√				√						
	Aku tidak melihat alasan untuk.	√			√										√											
101.	Put stock into old wives tale.	√				√								√		√				√						
	Percaya pada dongeng.	√				√								√												
102.	You're lying.	√			√										√	√				√						
	Kau bohong.	√			√										√											
103.	You know one existed.	√			√										√	√				√						
	Kau tahu salah satunya ada.	√			√										√											
104.	You told him about it.	√			√										√	√				√						
	Kau memberitahu Voldemort tentangnya.	√			√										√											
105.	You told him about The Elder Wand.	√			√										√	√				√						
	Kau ceritakan tentang tongkat sihir Elder.	√			√										√											
106.	And way he could go looking for it.	√			√	√			√						√		√				√					
	Dan cara mencarinya.	√				√			√					√												
107.	He force me.	√			√										√	√				√						
	Dia memaksaku.	√			√										√											
108.	Besides only convince rumors, there's no telling where he would find it.		√						√						√	√				√						
	Lagi pula itu hanya kabar angin, tidak ada kepastian dia akan menemukannya.		√						√						√											
109.	He has found it, sir.	√			√										√	√				√						
	Dia telah menemukannya, pak.	√			√										√											
110.	We'll let you rest.	√			√										√	√				√						
	Kami akan biarkan kau beristirahat.	√			√										√											
111.	He's after you, Mr. Potter.	√			√										√	√				√						
	Dia mengejarmu, Tn. Potter.	√			√										√											
112.	If it true what you say...	√			√				√						√	√				√						

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		Simple	Complex	Minor	Participant	Process	Circumstnc	Cont tinuatv	Structural	Conjunctive	Vocative	Modal	WH- intrgtv	Finite	Marked	Un-Marked	SE=TE	SE	TE	0	1	2	3	4	5	6
	Jika benar yang kau katakan...	√			√				√						√											

113.	And he has The Elder Wand...	√			√				√							√	√				√						
	Bahwa dia memiliki tongkat sihir Elder...	√			√				√							√					√						
114.	I'm afraid...	√			√											√	√				√						
	Aku rasa...	√			√											√					√						
115.	You really don't stand a change.	√			√											√	√				√						
	Kau tidak akan bisa melawannya.	√			√											√					√						
116.	Then I suppose to kill him before finds me, then.	√			√											√	√										
	Maka kurasa aku harus membunuhnya sebelum dia menemukanku.	√			√											√					√						
117.	You sure that hers?	√			√											√	√				√						
	Kau yakin itu milik Bellatrix?	√			√											√					√						
118.	Positive.			√											√		√				√						
	Ya.			√											√						√						
119.	Well...							√							√		√				√						
	Baiklah...							√							√						√						
120.	How do I look?	√			√								√			√	√				√						
	Bagaimana penampilanku?	√			√								√			√					√						
121.	Hideous.			√											√		√				√						
	Mengerikan.			√											√						√						
122.	I promise to capture the beast alive	√			√											√	√				√						
	Aku berjanji untuk menangkap makhluk itu	√			√											√					√						
123.	You can give that to Hermione to hold it, alright, Griphook?	√			√											√	√										
	Kau bisa biarkan Hermione yang membawanya, Griphook.	√			√											√					√						

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124.	We were relying on you, Griphook.	√			√										√	√			√								
	Kami mengandalkanmu, Griphook.	√			√										√												
125.	If you get us pass the guards...	√			√				√						√	√			√								
	Jika kau bantu kami melewati penjaga...	√			√				√						√												
126.	Into the vault, the sword is yours.		√		√					√					√	√											
	Dan masuk ke ruang penyimpanan, pedang itu milikmu.		√		√				√						√				√								
127.	Madame Lestrage.										√				√		√		√								
	Madame Lestrage.										√				√												
128.	Good morning.			√											√		√		√								
	Selamat pagi.			√											√												
129.	Good morning?			√											√		√		√								
	Selamat pagi?			√											√												
130.	Good morning?!			√											√		√		√								
	Selamat pagi?			√											√												
131.	You're Bellatrix Lestrage, not some dewey-eyed schoolgirl!	√			√										√	√											
	Kau Bellatrix Lestrage, bukan anak sekolahan!	√			√										√												
132.	Hey, easy.			√											√		√		√								
	Hey, tenang.			√											√												
133.	She gave us away.	√			√										√	√			√								
	Dia akan membuat kita ketahuan.	√			√										√												
134.	We might as well use that sword to slither our own throats.	√			√										√	√											
	Kita sebaiknya pakai pedang itu untuk menggorok leher kita.	√			√										√												
135.	Understand?			√											√		√		√								
	Mengerti?			√											√												

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136.	No, he's right.	√			√			√							√		√										
	I'm being stupid.	√			√										√					√							
	Dia benar, aku bodoh sekali.		√		√										√						√						
137.	Okay.			√											√		√			√							
	Baik.			√											√												
138.	Let's do it.	√												√		√				√							
	Ayo lakukan.	√												√													
139.	I wish to enter my vault.	√			√										√	√				√							
	Aku ingin masuk ke penyimpananku.	√			√										√												
140.	Identification?			√											√	√				√							
	Identifikasi?			√											√												
141.	I hardly think that would be necessary.	√			√										√	√				√							
	Kurasa itu tidak perlu.	√			√										√												
142.	Madame Lestrage.									√					√	√				√							
	Madame Lestrage.									√					√												
143.	I don't like to be kept waiting.	√			√										√	√				√							
	Aku tidak suka menunggu.	√			√										√												
144.	I know.	√			√										√		√								√		
	-																										
145.	I know it is an imposter.	√			√										√	√				√							
	Aku tahu dia penipu.	√			√										√												
146.	There've been reward.	√							√						√	√				√							
	Ada hadiah untuk mereka.	√							√						√												
147.	Harry.									√					√	√				√							
	Harry.									√					√												
148.	What do we do, Harry?	√			√				√						√	√				√							
	Apa yang kita lakukan sekarang, Harry?	√			√				√						√												

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149.	Madame Lestrangle, would you mind presenting your wand?		√		√					√					√	√											
	Madame Lestange, maukah kau tunjukkan tongkat sihirmu?		√		√					√					√				√								
150.	And why should I do that?	√			√			√							√	√			√								
	Kenapa aku harus lakukan itu?	√			√			√							√				√								
151.	It's the bank policy.	√			√										√	√			√								
	Itu peraturan bank.	√			√										√				√								
152.	I'm sure you were understand.		√		√ √										√ √		√				√						
	Giving the current climate.	√				√								√													
	Aku yakin kau mengerti mengingat keadaan saat ini.		√		√ √										√ √												
153.	No, that's alright	√			√			√							√		√			√							
	Tidak, taka pa-apa			√				√						√													
154.	I most doesn'tly do not understand.	√			√										√		√								√		
	-																										
155.	I afraid, I must insist.		√		√ √										√ √		√				√						
	Maaf, tapi aku harus memintanya.	√			√										√												
156.	Imperio.			√											√		√			√							
	Imperio.			√											√												
157.	Very well, Madame Lestrangle.	√						√							√		√			√							
	Baikklah, Madame Lestrangle.	√						√							√												
158.	If you will follow me.	√			√				√						√		√				√						
	Silahkan ikuti aku.	√							√						√												
159.	What is that, Griphook?	√			√									√		√				√							
	Apa itu, Griphook?	√			√									√		√											
160.	Griphook!									√					√		√			√							

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	Griphook!									✓				✓													
161.	Aresto Momentum!			✓										✓		✓			✓								
	Aresto Momentum!			✓										✓													
162.	Well done, Hermione.	✓						✓						✓		✓			✓								
	Bagus, Hermione.	✓						✓						✓													
163.	Oh, no.							✓						✓		✓			✓								
	Tidak.							✓						✓													
164.	You look like you again.	✓			✓										✓	✓			✓								
	Kau terlihat seperti dirimu lagi.	✓			✓										✓												
165.	The thief downfall.	✓			✓										✓	✓			✓								
	Air terjun pencuri.	✓			✓										✓												
166.	Horses away all enchants.	✓				✓									✓	✓			✓								
	Menghapus semua sihir.	✓				✓									✓												
167.	Can be deadly.	✓							✓					✓	✓		✓				✓						
	Itu berbahaya.	✓			✓										✓												
168.	You don't say.	✓			✓										✓		✓								✓		
	-																										
169.	Just out of interest, is there any other way out here?		✓						✓					✓	✓	✓				✓							
	Aku hanya ingin tahu, apa ada jalan keluar dari sini?	✓			✓							✓			✓												
170.	No.							✓							✓	✓				✓							
	Tidak.							✓							✓												
171.	What the devil are all you doing down here?	✓			✓									✓		✓				✓							
	Apa yang kalian lakukan di bawah sini?	✓			✓								✓		✓												
172.	Thieves!			✓											✓	✓				✓							
	Pencuri!			✓											✓												
173.	You gave up the...	✓		✓											✓	✓				✓							
	Kau memberikan...	✓		✓											✓												

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174.	Imperio!			√										√		√			√								
	Imperio!			√										√													
175.	That doesn't sound good.	√			√										√	√			√								
	Itu tidak terdengar menyenangkan.	√			√										√												
176.	Bloody hell.			√										√		√			√								
	Gila.			√										√													
177.	It's the Ukrainian Ironbelly.	√			√										√	√			√								
	Itu naga Perut besi Ukraina.	√			√										√												
178.	Here.			√										√		√			√								
	Ini.			√										√													
179.	They've been train to expect tame when it hears the noise.	√			√										√	√			√								
	Mereka telah dilatih untuk mundur ketika ada suara berisik.	√			√										√												
180.	That's barbaric!	√			√								√		√		√			√							
	Itu kejam!	√			√										√					√							
181.	Lumos.			√										√		√			√								
	Lumos.			√										√													
182.	Bloody.			√										√		√			√								
	Gila.			√										√													
183.	Accio Horcrux.			√										√		√			√								
	Accio Horcrux.			√										√													
184.	You're seriously not trying that one again, are you?		√		√			√							√		√										
	Kau tidak berpikir benda itu benar2 akan muncul kan?	√			√										√					√							
185.	That kind of magic won't work in here.	√			√										√	√			√								
	Sihir seperti itu tidak bekerja di ruangan ini.	√			√										√												
186.	Is it in here, Harry?	√			√								√		√		√			√							

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	Apakah ada di sini, Harry?	√										√		√												
187.	Can you feel anything?	√			√										√	√			√							
	Bisa kau rasakan sesuatu?	√			√									√												
188.	That's it.	√						√					√	√			√				√					
	Itu dia.	√						√					√													
189.	Up there.						√							√		√			√							
	Di atas sana.						√						√													
190.	They've added the Gemino curse.	√			√										√	√			√							
	Mereka telah memasang kutukan Gemino.	√			√									√												
191.	Or maybe I'll come with you	√			√			√				√			√	√				√						
	Mungkin aku akan ikut denganmu	√			√						√			√												
192.	Give me the sword!	√			√										√	√			√							
	Berikan aku pedangnya!	√			√	√								√												
193.	Stop moving!			√										√		√			√							
	Berhenti!			√										√												
194.	Got it!			√										√		√			√							
	Dapat!			√										√												
195.	We had a deal, Griphook.	√			√										√	√			√							
	Kau sudah berjanji, Griphook.	√			√									√												
196.	The cup for the sword!	√			√										√	√			√							
	Cangkir ini untuk pedang itu.	√			√									√												
197.	No.						√							√		√			√							
	Tidak.						√							√												
198.	I said I'd get you in.		√		√										√		√				√					
	Aku bilang akan memasukkan kalian.	√			√									√												
199.	I didn't say anything about getting you out.	√			√										√	√				√						
	Tapi aku tidak katakan tentang mengeluarkan kalian.	√			√									√												

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200.	Griphook!									✓				✓		✓			✓								
	Griphook!									✓				✓													
201.	Our subjek today is snake!				✓										✓			✓		✓							
	Nah, subjek kita hari ini ular!				✓			✓							✓			✓									
202.	Thieves!									✓						✓			✓								
	Pencuri!									✓																	
203.	Is that old geezer...	✓			✓								✓		✓		✓			✓							
	Si kakek brengsek itu...	✓			✓										✓					✓							
204.	He just a boggart.	✓			✓										✓	✓			✓								
	Dia menipu kita.	✓			✓										✓												
205.	That's unfortunate, huh?	✓			✓								✓		✓		✓			✓							
	Sial sekali, huh?	✓				✓								✓													
206.	We can't just stand here, you got an idea?		✓		✓										✓	✓	✓										
	Kita tidak bisa diam di sini, kalian punya ide?		✓		✓										✓	✓			✓								
207.	You the brilliant, Herm.	✓			✓										✓	✓	✓		✓								
	Kau yang terpandai, Herm.	✓			✓										✓												
208.	Is there nothing she cannot do?	✓			✓								✓		✓		✓			✓							
	Apa ada yang tidak bisa dilakukannya?	✓											✓	✓							✓						
209.	I got something, but it's mad.		✓		✓			✓					✓		✓	✓	✓										
	Aku punya ide, tapi ini gila.		✓		✓			✓							✓	✓				✓							
210.	Reducto!			✓											✓		✓		✓								
	Reducto!			✓											✓												
211.	Well, come on then!					✓		✓							✓		✓			✓							
	Ayo!							✓							✓												
212.	Relashio!			✓											✓		✓			✓							

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	Relashio!			√										√													
213.	Now what?						√					√		√		√			√								
	Sekarang apa?						√					√		√					√								
214.	Reducto!			√										√		√			√								
	Reducto!			√										√					√								
215.	Hold on!			√										√		√			√								
	Pegangan!			√										√					√								
216.	That was brilliant!	√			√										√	√			√								
	Itu hebat sekali!	√			√										√				√								
217.	Absolutely brilliant!	√									√			√			√								√		
	-																										
218.	We're dropping!	√			√										√	√			√								
	Kita menurun!	√			√										√				√								
219.	I say we jump.	√			√										√	√			√								
	Kurasa kita sebaiknya lompat.	√			√										√				√								
220.	When?!											√		√		√			√								
	Kapan?!											√		√					√								
221.	Now!						√							√		√			√								
	Sekarang!						√							√					√								
222.	He knows.	√			√										√	√			√								
	Dia tahu.	√			√										√				√								
223.	You Know Who.									√				√		√			√								
	Kau Tahu Siapa.									√				√					√								
224.	He know we broke into Gringotts.	√			√										√	√			√								
	Dia tahu kita masuk ke Gringotts.	√			√										√				√								
225.	He knows what we took, and he knows we're hunting Horcruxes.		√		√			√							√		√										
	Dia tahu apa yang kita ambil, dia tahu kita berburu Horcrux.		√		√										√					√							

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226.	How is it you know?	√										√		√		√			√							
	Bagaimana kau tahu dia tahu?	√										√		√												
227.	I saw him.	√			√										√	√			√							
	Aku melihatnya.	√			√										√											
228.	You let him in?	√			√										√	√			√							
	Kau biarkan dia masuk ke pikiranmu?	√			√										√											
229.	Harry, you can't do that.	√			√					√					√	√			√							
	Harry, kau tidak bisa lakukan itu.	√			√					√					√											
230.	Hermione, I can't always help it!	√			√					√					√	√										
	Hermione, aku tidak bisa selalu menahannya!	√			√					√					√				√							
231.	Maybe I can, I don't know.		√		√						√				√	√										
	Mungkin aku bisa, aku tidak tahu.		√		√						√				√				√							
232.	Never mind what happen.	√				√									√	√			√							
	Lupakan itu.	√				√									√											
233.	Well, he's angry.	√			√				√						√	√			√							
	Yah, dia marah.	√			√				√						√											
234.	And scared too.	√							√						√	√			√							
	Dan ketakutan juga.	√							√						√											
235.	He know if we find and destroying all the Horcrux.		√		√				√						√	√										
	Dia tahu jika kita temukan dan hancurkan semua Horcrux.		√		√				√						√	√			√							
236.	We'll be able to kill him.	√			√										√	√			√							
	Kita bisa membunuhnya.	√			√										√											

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237.	I reckon he'll stop at nothing and make sure we don't find the rest.		√		√										√	√											
	Dia rasa dia tidak akan membiarkan kita begitu saja.		√		√										√				√								
238.	And there's more.	√			√			√							√		√			√							
	Ada lagi.	√						√						√													
239.	One of them is in Hogwarts.	√			√										√		√			√							
	Di Hogwarts.						√							√													
240.	What?!											√		√		√			√								
	Apa?!											√		√													
241.	You saw it?	√			√										√	√			√								
	Kau melihatnya?	√			√										√				√								
242.	I saw the castle.	√			√										√	√			√								
	Aku melihat kastil Hogwarts.	√			√										√												
243.	And Rowena Ravenclaw.	√			√			√							√	√			√								
	Dan Rowena Ravenclaw.	√			√			√							√												
244.	It must have something to do with her.	√			√										√		√			√							
	Pasti ada hubungan dengannya.	√				√								√													
245.	We have to go there now!	√			√										√	√			√								
	Kita harus ke sana sekarang!	√			√										√												
246.	What?											√		√		√			√								
	Apa?											√		√													
247.	We can't do that.	√			√										√	√			√								
	Kita tidak bisa lakukan itu.	√			√										√												
248.	We got to plan.	√			√										√	√			√								
	Kita harus membuat rencana.	√			√										√												
249.	We got to figure it out.	√			√										√		√								√		
	-																										

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250.	Hermione, when is any of our plan ever actually worked?	√			√					√		√			√	√											
	Hermione, kapan rencana kita pernah berjalan dengan baik?	√			√					√		√			√				√								
251.	We plan, we get there, all hell breaks loose.		√		√										√	√											
	Kita membuat rencana, kita lakukan, dan semua kacau.		√		√										√	√			√								
252.	He's right.	√			√										√	√			√								
	Dia benar.	√			√										√												
253.	That's nice, kid.				√		√								√	√					√						
	Bagus nak.						√							√													
254.	Snape's headmaster now.	√			√										√	√			√								
	Snape kepala sekolahnya sekarang.	√			√										√												
255.	We can't just walk free front door.	√			√										√	√			√								
	Kita tidak bisa masuk begitu saja.	√			√										√												
256.	We'll go to Hogsmade.	√			√										√	√			√								
	Kita ke Hogsmade.	√			√										√												
257.	To Honeydukes.						√							√		√			√								
	Ke Honeydukes.						√							√													
258.	Take secret passage in the cellar.						√							√		√			√								
	Kita pakai jalan rahasia gudang bawah tanahnya.						√							√													
259.	It's.							√						√		√			√								
	Dan.							√						√													
260.	There's something wrong with him.	√				√								√		√			√								
	Ada yang aneh dengannya.	√				√								√													
261.	It's like, you know, in the past		√		√										√	√			√								

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	Rasanya seperti, kau tahu, dulu		√		√										√												
262.	I've always been able to follow his thoughts.	√			√										√	√				√							
	aku bisa mengikuti pikirannya.	√			√										√												
263.	And now everything just feel disconnected.	√						√						√		√				√							
	Sekarang rasanya jauh sekali.	√						√						√													
264.	Maybe it's the Horcrux things.	√			√						√				√	√				√							
	Mungkin karena Horcrux.	√			√						√				√												
265.	Maybe he's growing weak.	√			√						√				√	√				√							
	Mungkin dia melemah.	√			√						√				√												
266.	And maybe he's dying.	√			√			√			√				√		√				√						
	Mungkin dia sekarat.	√			√						√				√												
267.	No.							√						√		√				√							
	Tidak.							√						√													
268.	No, it's more like he's wounded.	√			√			√							√		√				√						
	Rasanya lebih tepat seperti dia terluka.	√			√										√												
269.	If anything, he feels more dangerous.	√			√			√							√	√				√							
	Dan dia terasa lebih berbahaya.	√			√			√							√												
270.	Search everywhere.					√									√	√				√							
	Periksa semua tempat.					√									√												
271.	Does anyone know where they are?	√			√			√				√			√		√				√						
	Ada yang tahu dimana mereka?	√				√								√													
272.	In here, Potter.					√									√	√				√							
	Kemari, Potter.					√									√												
273.	But what has Goblin brought back this time	√					√		√			√			√	√					√						
	Tapi kali ini apa yang dibawa Goblin	√					√		√			√			√												
274.	They can't saw those.	√			√										√	√				√							
	Mereka tidak boleh melihat kita.	√			√										√												

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275.	I know.	√			√										√	√			√								
	Aku tahu.	√			√										√	√											
276.	What are you .	√									√				√	√					√						
	Kalian ini apa.	√			√										√	√											
277.	Harry.									√					√		√								√		
	-																										
278.	I can see you in this.	√			√										√	√			√								
	Aku bisa melihatmu dalam cermin ini.	√			√										√	√											
279.	You bloody fools.	√			√										√	√			√								
	Kalian bodoh.	√			√										√	√											
280.	What were you thingking coming here?	√			√							√			√	√			√								
	Apa yang kalian pikirkan datang kemari?!	√			√							√			√	√											
281.	Have you any idea how dangerous it is?	√			√							√			√	√			√								
	Apa kalian tahu betapa bahaya tempat ini?	√			√							√			√	√											
282.	You aberforth.	√			√										√	√			√								
	Kau Aberforth.	√			√										√	√											
283.	Dumbledore's brother.						√								√	√			√								
	Adik Dumbledore.						√								√	√											
284.	It's you who I've been seeing in here.	√			√										√	√			√								
	Kau yang terus kulihat di dalam cermin ini.	√			√										√	√											
285.	You're the one who sent Dobby.	√			√										√	√			√								
	Kau yang mengirim Dobby.	√			√										√	√											
286.	Where you've left him?	√			√							√			√	√			√								
	Di mana kau meninggalkannya?	√			√							√			√	√											
287.	He's dead.	√			√										√	√			√								
	Dia sudah meninggal.	√			√										√	√											
288.	Sorry to hear that.	√				√									√		√			√							
	Maaf.								√						√						√						
289.	I like that elf.	√			√										√	√			√								

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	Aku suka elf itu.	√			√										√												
290.	Who gave that to you?	√			√							√			√	√			√								
	Siapa yang memberikan padamu?	√			√							√			√												
291.	The mirror.			√										√		√			√								
	Cermin itu.			√										√													
292.	Mundungus Fletcher.									√				√		√			√								
	Mundungus Fletcher.									√				√													
293.	About a year ago.						√							√		√			√								
	Setahun lalu.						√							√													
294.	Come back tomorrow and then I will again have the wand , yes		√		√	√			√						√		√					√					
	Kembalilah besok	√				√								√													
295.	Dung have no eight sell it to you...	√			√										√	√			√								
	Dung tidak berhak menjualnya padamu	√			√										√												
296.	It belongs to.	√			√										√	√			√								
	Ini milik.	√			√										√												
297.	Sirius.									√				√		√			√								
	Sirius.									√				√													
298.	Albus told me.	√			√										√	√			√								
	Albus memberitahuku.	√			√										√												
299.	He also told me you'd likely be hacked off.		√		√										√	√											
	Dia juga bilang kau akan marah sekali.		√		√										√				√								
300.	If you ever found out I has it.	√			√				√						√	√											
	Jika kau tahu aku memilikinya.	√			√				√						√				√								
301.	But ask yourself.	√			√				√						√	√			√								

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	Tapi tanyakan pada dirimu.	√			√				√						√												
302.	Where would you be if I didn't?	√			√							√			√	√			√								
	Di mana kau berada jika bukan karena aku?	√			√							√			√												
303.	It's for that very reason I know that you are		√		√		√								√		√										
	Karena itulah aku tahu kau siap	√			√		√							√						√							
304.	From The Order.						√								√		√				√						
	Ordo.			√										√													
305.	The Order is finished.	√			√										√	√			√								
	Ordo sudah hancur.	√			√									√													
306.	You Know Who's won.	√			√										√	√			√								
	Kau Tahu Siapa menang.	√			√									√													
307.	Anyone who says otherwise, killing themselves.		√		√		√								√	√			√								
	Yang mengatakan sebaliknya, mereka membunuh dirinya sendiri.		√		√		√							√													
308.	We need to get into Hogwarts, tonight.	√			√										√	√			√								
	Kami harus ke Hogwarts malam ini.	√			√									√													
309.	Dumbledore gave this task to us.	√			√										√	√			√								
	Dumbledore memberikan tugas pada kami.	√			√									√													
310.	Did he now?	√			√							√			√		√				√						
	Benarkah?											√		√													
311.	Nice job?											√			√	√			√								
	Tugas menyenangkan?											√		√													
312.	Easy?											√			√	√			√								
	Mudah?											√		√													
313.	Harry, it's so beautiful.	√			√					√					√		√						√				
	Indah sekali.			√										√													
314.	We've been hunting Horcruxes.	√			√										√	√			√								

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	Kami berburu Horcrux selama ini.	√			√										√												
315.	We think the last one is inside the castle.	√			√										√	√											
	Kami pikir Horcrux terakhir berada di kastil.	√			√										√				√								
316.	But we'll need you help getting in.	√			√				√						√	√											
	Kami butuh bantuan untuk masuk ke kastil.	√			√				√						√				√								
317.	What job my brother's giving you?	√			√									√	√	√											
	Tugas apa yang kakakku berikan padamu?	√			√									√	√				√								
318.	To suicide mission?			√											√	√											
	Misi bunuh diri?			√											√				√								
319.	Give yourself a favor, boy.	√			√	√									√	√											
	Selamatkanlah dirimu, nak.	√			√	√									√				√								
320.	Go home.													√	√	√											
	Pulang.													√	√				√								
321.	Life a little longer.	√			√										√	√											
	Hiduplah lebih lama lagi.	√			√										√				√								
322.	Dumbledore trusted me...	√			√										√	√											
	Dumbledore mempercayakanku...	√			√										√				√								
323.	To see this through.	√					√								√	√											
	Untuk menyelesaikannya.	√					√								√				√								
324.	What make you think...	√			√				√						√	√											
	Apa yang membuatmu berpikir ...	√			√				√						√				√								
325.	You can trust him?	√			√										√	√											
	Kau bisa mempercayainya?	√			√										√				√								
326.	What make you think you can believe anything my brother have told you.		√		√				√						√	√											
			√		√				√						√				√								
	Apa yang membuatmu berpikir untuk percaya semua perkataan kakakku?		√		√				√						√				√								
327.	All the time you knew him...	√			√		√								√	√			√								

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	Selama kau mengenalnya...	√			√		√								√												
328.	Did he ever mention my name?	√			√							√			√	√			√								
	Apa dia pernah sebutkan namaku?	√			√							√			√												
329.	Did he ever mention hers?	√			√							√			√	√			√								
	Apa dia pergi sebutkan namanya?	√			√							√			√												
330.	Why should he...	√			√							√			√	√			√								
	Kenapa dia...	√			√							√			√												
331.	Keep secret?			√										√		√			√								
	Merahasiakannya?			√										√													
332.	You tell me.	√			√										√	√			√								
	Kau beritahu aku.	√			√										√												
333.	I trusted him.	√			√										√	√			√								
	Aku percaya padanya.	√			√										√												
334.	That's a boy answer.	√			√								√		√		√			√							
	Itu jawaban kekanak2an.	√			√										√												
335.	The boy goes chasing Horcrux listen of a man who wouldn't even tell him where to start.	√			√										√	√											
	Anak2 yang mengejar Horcrux mendengar pria yang bahkan tidak mengatakan dari mana harus memulainya.	√			√										√				√								
336.	You're lying.	√			√										√	√			√								
	Kau berbohong!	√			√										√												
337.	Not just to me.	√						√						√		√			√								
	Bukan padaku.	√						√						√													
338.	That doesn't matter.	√							√					√		√			√								
	Bukan itu penting.	√							√					√													
339.	To yourself as well.	√			√				√						√	√			√								
	Pada dirimu sendiri.	√			√				√						√												

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340.	That's what a fool does.	√			√								√		√		√			√							
	Itu dilakukan orang bodoh.	√			√										√					√							
341.	You don't strike me as a fool, Harry Potter.	√			√										√	√				√							
	Kau tidak terlihat bodoh untukku, Harry Potter.	√			√										√					√							
342.	So, I ask you again.	√			√				√						√	√				√							
	Jadi aku Tanya lagi	√			√				√						√					√							
343.	There must be a reason.	√			√										√	√				√							
	apa alasannya	√			√										√					√							
344.	I'm not interested in what happened between you and your brother.	√			√										√	√				√							
	Aku tidak tertarik dengan apa yang terjadi antara kau dan kakakmu.	√			√										√					√							
345.	I don't care that you've given up.	√			√										√	√				√							
	Aku tidak peduli jika kau sudah menyerah.	√			√										√					√							
346.	I trusted the man I knew.		√		√										√		√				√						
					√										√						√						
	Aku mempercayainya.	√			√										√												
347.	We need to get into the castle tonight.	√			√										√	√				√							
	Kami harus kembali ke Hogwarts malam ini.	√			√										√					√							
348.	You know what to do.	√			√										√	√				√							
	Kau tahu apa yang harus dilakukan.	√			√										√					√							
349.	Where you've sent her?	√			√								√		√	√				√							
	Ke mana kau menyuruhnya pergi?	√			√								√		√					√							
350.	You'll see.	√			√										√	√				√							
	Kau akan lihat nanti.	√			√										√					√							
351.	Soon enough.						√								√		√			√							
	Tidak lama lagi.						√								√					√							

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352.	That's your sister Ariana, isn't it?	√			√								√		√		√			√						
	Dia adikmu Ariana, bukan?	√			√										√					√						
353.	She died very young, didn't she?	√			√										√	√			√							
	Dia meninggal ketika muda, bukan?	√			√										√					√						
354.	My brother sacrifices many things, Mr. Potter.	√			√										√	√			√							
	Kakakku mengorbankan banyak hal, Tn. Potter.	√			√										√					√						

355.	In his journey to find power.	√			√		√								√	√			√							
	Dalam perjalanannya menjadi kekuatan.	√			√		√								√											
356.	Including Ariana.	√					√								√	√			√							
	Termasuk Ariana.	√					√								√											
357.	And she was devoted to him.	√			√				√							√	√			√						
	Ariana sangat mengaguminya.	√			√				√							√										
358.	He gave her everything.	√			√											√	√			√						
	Albus memberikan segalanya pada Ariana.	√			√											√										
359.	But time.								√						√	√			√							
	Kecuali waktu.								√						√											
360.	Thank you, Mr. Dumbledore.	√							√						√	√			√							
	Terima kasih, Tn. Dumbledore.	√							√						√											
361.	He did save our lives twice.	√			√											√	√			√						
	Dia telah menyelamatkan nyawa kita dua kali.	√			√											√										
362.	He keeping an eye on the mirror.	√			√											√	√			√						
	Dia menjaga cermin itu.	√			√											√										
363.	That doesn't seem like someone who's giving it up.	√			√											√	√									
	Dia tidak terlihat seperti orang yang telah menyerah.	√			√											√			√							

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364.	She's coming back.	√			√								√		√		√				√						
	Dia kembali.	√			√										√												
365.	Who's that with her?	√			√							√			√	√				√							
	Siapa yang bersamanya?	√			√						√				√												
366.	Neville.									√				√		√				√							
	Neville.									√				√													
367.	I knew you'd come.	√			√										√	√				√							
	Aku tahu kau akan kembali.	√			√										√												
368.	What happen to you?	√										√		√		√				√							
	Apa yang terjadi padamu?	√										√		√													
369.	This is nothing.	√			√										√	√				√							
	Ini bukan apa2.	√			√										√												
370.	Seamus is worse.	√			√										√	√				√							
	Seamus lebih parah.	√			√										√												
371.	Hey, Ab.			√										√		√				√							
	Hey, ab.			√										√													
372.	We got couple more coming through.	√			√										√	√				√							
	Nanti ada lagi yang akan datang.	√			√										√												
373.	Don't remember this road was on map.	√				√			√					√			√				√						
	Aku tidak ingat jalan ini ada di dalam peta.	√			√										√												
374.	That's because it never existed till now.	√			√										√	√				√							
	Itu karena jalan ini tidak ada sebelumnya.	√			√										√												
375.	Several secret passages were sealed off before the start of the year.	√			√										√	√				√							
	Beberapa jalan rahasia telah ditutup awal tahun ini.	√			√										√												
376.	This is the only way in or out now.	√			√										√	√				√							
	Ini satu2nya jalan keluar masuk sekarang.	√			√										√												

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377.	The ground is crawl with Death Eaters and Dementors.	√			√										√	√											
	Dia atas tanah penuh dengan Pelahap Maut dan Dementor.	√			√										√				√								
378.	How bad is Snape as headmaster?	√			√							√			√	√											
	Berapa buruk Snape sebagai kepala sekolah?	√			√							√			√				√								
379.	I live to see him.	√			√										√			√		√							
	Oh, aku bisa bertahan dengannya.	√			√			√							√												
380.	The Carrows is you should watch out for.	√			√										√	√				√							
	Carrow-lah yang harus hati2.	√			√										√												
381.	Carrows?			√											√		√			√							
	Carrow?			√											√												
382.	Yeah, brother and sister.	√						√							√		√			√							
	Yeah, kakak beradik.	√						√							√												
383.	In charge of discipline.							√							√												
	Bagian disiplin.							√							√												
384.	They like punishment, the Carrows.	√			√										√	√				√							
	Mereka suka menghukum, carrow.	√			√										√												
385.	They did that to you?	√			√										√	√				√							
	Mereka yang menyakitimu?	√			√										√												
386.	Why?											√			√		√			√							
	Kenapa?											√			√												
387.	Today's Dark Arts was practicing the Cruciatus Curse.	√			√										√	√											
	Ilmu hitam hari ini adalah berlatih Cruciatus Curse.	√			√										√					√							
388.	To the first years.	√						√							√		√			√							
	Terhadap anak tahun pertama.	√						√							√												

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389.	I refused.	√			√										√	√			√								
	Aku menolak.	√			√										√				√								
390.	Hogwarts have changed.	√			√										√	√			√								
	Hogwarts telah berubah.	√			√										√				√								
391.	Let's have a bit of fun, shall we?	√										√	√	√			√			√							
	Ayo kita bersenang2.	√			√										√					√							
392.	Hey, looks what I bought.	√				√				√				√		√			√								
	Hey, lihat apa yang kubawa.	√				√				√				√					√								
393.	I bought you surprise.	√			√										√	√			√								
	Aku bawa kejutan.	√			√										√				√								
394.	No more rubber forest.			√										√		√			√								
	Jangan barang hutan lagi.			√										√					√								
395.	Being surprise it means we can digest it.	√			√			√							√	√			√								
	Kejutan adalah hal yang bisa kita makan.	√			√										√				√								
396.	Blimey.			√										√		√			√								
	Sial.			√										√					√								
397.	Harry!									√				√		√			√								
	Harry!									√				√					√								
398.	Get the word out to Remus and The Order that Harry is back.	√			√	√									√	√			√								
	Beritahu Remus dan Ordo bahwa Harry sudah kembali.	√			√	√									√				√								
399.	Okay, okay.							√						√		√			√								
	Baik.							√						√					√								
400.	Stop killing the star.	√				√								√		√			√								
	Hentikan itu.	√				√								√					√								
401.	D.A. recruit.			√										√			√								√		
	-																										
402.	Do you read?	√			√							√			√		√								√		

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	-																										
403.	We have new weather report.	√			√										√	√			√								
	Kami punya laporan cuaca baru.	√			√										√												
404.	Lightning has struck.	√			√										√	√			√								
	Petir telah menyambar.	√			√										√												
405.	I repeat, lightning has struck.	√			√										√	√			√								
	Kuulangi petir telah menyambar.	√			√										√												
406.	So what's up, Harry?	√						√				√		√		√			√								
	Jadi, ada apa, Harry?	√						√				√		√													
407.	Okay.						√							√		√			√								
	Baik.						√							√													
408.	There's something we need to find.	√			√										√	√			√								
	Ada barang yang harus kita cari.	√			√										√												
409.	Something hidden here in the castle.	√			√										√	√			√								
	Barang itu disembunyikan di dalam kastil.	√			√										√												
410.	It may help us defeat You Know Who.	√			√										√												
	Dan barang itu bisa menolong kita mengalahkan Kau Tahu Siapa.	√			√			√							√		√			√							
411.	Alright.						√							√		√			√								
	Baik.						√							√													
412.	What is it?											√		√		√			√								
	Apa?											√		√													
413.	We don't know.	√			√										√	√			√								
	Kami tidak tahu.	√			√										√												
414.	Where is it?											√		√		√			√								
	Di mana?											√		√													
415.	We don't know that either.	√			√										√	√			√								
	Kami tidak tahu juga.	√			√										√												
416.	I realize it's not much to go on.	√			√										√	√			√								

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	Aku tahu itu tidak membantu.	√			√										√												
417.	That's nothing to go on.	√			√										√	√			√								
	Itu sama sekali tidak membantu.	√			√										√												
418.	I think it has something to do with the Revenclaw.	√			√										√	√			√								
	Kurasa ada hubungannya dengan Ravenclaw.	√			√										√												
419.	It will be small...	√			√										√			√		√							
	Dan barang itu kecil...	√			√			√							√			√									
420.	Easily conceal.	√									√			√		√			√								
	Mudah disembunyikan.	√									√			√													
421.	Anyone any ideas?	√			√							√			√	√			√								
	Apa ada yang punya aide?	√			√							√			√												
422.	Well, there's Rowena Ravenclaw lost diadem.	√			√			√							√	√			√								
	Yah, ada mahkota yang hilang milik Rowena Ravenclaw.	√			√			√							√												
423.	Oh, bloody hell.	√					√							√			√								√		
	-																										
424.	Here we go.	√			√										√	√			√								
	Ini dia.	√			√										√												
425.	Lost diadem of Ravenclaw?	√			√										√	√			√								
	Mahkota Ravenclaw yang hilang?	√			√										√												
426.	Hasn't anyone heard of it?	√			√							√			√	√			√								
	Apa tidak ada yang pernah mendengarnya?	√			√							√			√												
427.	It's quite famous.	√			√										√	√			√								
	Ia cukup terkenal.	√			√										√												
428.	Yes.						√							√		√			√								
	Ya.						√							√													

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429.	But, Luna.								✓		✓				✓		✓			✓							
	Tapi, Luna.								✓		✓				✓												
430.	It's lost, for centuries now.	✓			✓										✓		✓			✓							
	Ia sudah hilang selama berabad2.	✓			✓										✓												
431.	There's no person alive have seen it.	✓			✓										✓		✓			✓							
	Tidak ada orang hidup yang pernah melihatnya.	✓			✓										✓												
432.	Excuse me, can someone tell me what bloody diadem is?	✓			✓				✓						✓		✓			✓							
	Maaf, ada yang bisa katakan barang apa itu?	✓			✓				✓						✓												
433.	It's a sort of crown.	✓			✓										✓			✓			✓						
	Seperti mahkota.					✓									✓												
434.	You know, like tiara.	✓			✓										✓		✓			✓							
	Kau tahu, tiara.	✓			✓										✓												
435.	Harry.										✓				✓		✓			✓							
	Harry.										✓				✓												
436.	Hi, there.			✓											✓		✓			✓							
	Hai.			✓											✓												
437.	6 month she didn't see me, she acts like I'm not bloody here.		✓		✓										✓		✓				✓						
	6 bulan tidak bertemu dan dia bertingkah seperti aku tidak ada.		✓		✓										✓												
438.	I'm her brother.	✓			✓										✓		✓			✓							
	Aku kakaknya.	✓			✓										✓												
439.	Shut up there, Weasley.					✓									✓		✓			✓							
	Diam, Weasley.					✓									✓												
440.	There's only one Harry.	✓			✓									✓	✓		✓				✓						
	Hanya ada 1 Harry.	✓							✓						✓												
441.	Shut up, Seamus.					✓									✓		✓			✓							

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	Diam, Seamus.				✓									✓												
442.	What is it, Ginny?	✓												✓		✓			✓							
	Ada apa, Ginny?	✓												✓		✓										
443.	Snape knows.	✓			✓										✓	✓			✓							
	Snape tahu.	✓			✓										✓											
444.	He knows that Harry was spotted in Hogsmade.	✓			✓										✓	✓			✓							
	Dia tahu Harry terlihat di Hogsmade.	✓			✓										✓											
445.	Many of you are surely wondering why I have summon you at this hour.	✓			✓										✓	✓			✓							
	Kalian pasti ingin tahu kenapa aku memanggil kalian pada jam ini.	✓			✓										✓											
446.	It's come to my attention that earlier this evening Harry Potter was sighted in Hogsmade.	✓			✓										✓	✓			✓							
	Aku mendengar bahwa sore ini Harry Potter terlihat di Hogsmade.	✓			✓										✓											
447.	Now							✓							✓		✓		✓							
	Sekarang							✓							✓											
448.	Should anyone student or staff, attempt to aid Mr. Potter they will be punish.		✓		✓										✓	✓			✓							
	Jika ada murid atau guru, yang bermaksud menolong Tn. Potter mereka akan dihukum.		✓		✓										✓											
449.	In a manner consistent with the severity of their transgression further more.	✓				✓			✓						✓		✓			✓						
	Atas tindakan mereka.	✓				✓									✓											
450.	Any person found have acknowledge of this event's.	✓			✓										✓	✓			✓							

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	Siapa pun yang diketahui memiliki hubungan dengan hal ini.	√			√										√												
451.	Who fails to come forward	√										√			√		√				√						
	Dan tidak maju ke depan	√						√						√													
452.	Will be treated as equally guilty.	√							√						√		√			√							
	Akan dianggap sebagai sama bersalahnya.	√						√						√													
453.	Now then.							√							√		√			√							
	Baiklah.							√						√													
454.	Is anyone in here has any knowledge of Mr. Potter's movement this evening?	√			√							√	√		√	√				√							
	Apa ada orang di sini yang tahu tentang Tn. Potter malam ini?	√			√							√	√		√												
455.	I welcome to step forward.	√			√										√	√				√							
	Aku ingin kalian maju.	√			√										√												
456.	Now.							√							√		√			√							
	Sekarang.							√							√												
457.	It seems, despite you exhaustive defensive strategies.	√			√										√	√				√							
	Sepertinya, meski kau membangun pertahanan besar.	√			√										√												
458.	You still have a bit security problem, headmaster.	√			√										√	√				√							
	Kau masih memiliki masalah keamanan, kepala sekolah.	√			√										√												
459.	I'm afraid it's quite extensive.	√			√										√			√			√						
	Dan kurasa itu sangat berbahaya.	√			√			√							√												
460.	How dare you stand where he stood.	√			√							√			√	√				√							
	Berannya kau menggantikan Dumbledore.	√			√							√			√												
461.	Tell them how it happened that night!	√				√									√	√				√							

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	Katakan pada mereka apa yang terjadi malam itu!	√				√								√												
462.	Tell them how'd you look him in the eye...	√				√								√		√			√							
	Katakan bagaimana kau menatap mata...	√				√								√												
463.	A man who trusted you!	√			√										√	√			√							
	Pria yang mempercayaimu!	√			√										√											
464.	And kill him!	√				√			√					√		√			√							
	Dan kau membunuhnya!	√				√			√					√												
465.	Tell them!	√				√								√		√			√							
	Katakan pada mereka!	√				√								√												
466.	Coward!			√										√		√			√							
	Pengecut!			√										√												
467.	Harry...									√				√		√			√							
	Harry...									√				√												

468.	Potter?										√																
	Potter?										√																
469.	I know that many of you will want to fight.	√			√											√	√				√						
	Aku tahu kalian ingin bertarung.	√			√											√											
470.	Some of you may even think that to fight is wise.	√			√							√				√		√									
	Aku tahu kalian pikir itu tindakan yang benar.	√			√											√					√						
471.	But this is foolish.	√							√						√		√				√						
	Tapi itu tindakan bodoh.	√							√						√												
472.	Give me Harry Potter.	√			√	√										√	√				√						
	Berikan aku Harry Potter.	√			√	√										√											
473.	Do this and you shall not be harm.	√			√	√										√	√				√						
	Lakukan ini maka kalian akan selamat.	√			√	√										√											

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474.	Give me Harry Potter, and I shall leave Hogwarts untouched.		√		√				√						√	√											
	Berikan aku Harry Potter, dan aku akan pastikan Hogwarts tidak akan disentuh.		√		√				√						√				√								
475.	Give me Harry Potter, and you will be rewarded.		√		√				√						√	√											
	Berikan aku Harry Potter, dan kalian akan dihadiahi.		√		√				√						√				√								
476.	You are now have one hour.	√			√										√	√			√								
	Kalian punya 1 jam.	√			√										√				√								
477.	What do you waiting for?	√										√		√		√			√								
	Apa yang kalian tunggu?	√										√		√					√								
478.	Someone grab him!	√			√										√		√			√							
	Tangkap dia!	√				√								√						√							
479.	Students out of bed!	√			√										√	√			√								
	Murid di luar tempat tidur!	√			√										√				√								
480.	Students in the great hall!	√			√										√	√			√								
	Murid di Aula Besar!	√			√										√				√								
481.	We are supposed to be out of bet, you blithering idiot!		√		√										√	√				√							
	Kami memang harus di luar tempat tidur, kau bodoh!		√		√										√					√							
482.	Sorry, ma'am.	√							√						√		√		√								
	Maaf, bu.	√							√						√					√							
483.	As it happen, Mr, Filch.	√							√						√		√		√								
	Kebetulan sekali, Tn. Filch.	√							√						√				√								
484.	Your arrival is most of fortune.	√			√	√									√	√			√								
	Kedatanganmu sangat dibutuhkan.	√			√	√									√				√								

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485.	If you would, I would like you please to lead Ms. Parkinson and the rest of Slytherin house from the hall.		✓		✓				✓						✓	✓			✓								
	Jika kau bisa, aku ingin kau membawa Nn. Parkinson dan seluruh rumah Slytherin dari aula.		✓		✓				✓						✓	✓											
486.	Exactly where is it I'll be leading them to, ma'am?	✓			✓				✓						✓	✓			✓								
	Dan kenapa aku harus membawa mereka, bu?	✓			✓				✓						✓				✓								
487.	The dungeon would do.	✓					✓							✓		✓			✓								
	Ke ruang bawah tanah saja.	✓					✓							✓					✓								
488.	I presume you have reason for returning, Potter.	✓			✓										✓	✓			✓								
	Aku anggap kau punya alasan untuk kembali, Potter.	✓			✓										✓				✓								
489.	What is it that you need?	✓										✓		✓		✓			✓								
	Apa yang kau butuhkan?	✓										✓		✓					✓								
490.	Time.						✓							✓		✓			✓								
	Waktu.						✓							✓					✓								
491.	Professor, as much as you can get me.	✓			✓					✓					✓	✓			✓								
	Professor, sebanyak yang kau bisa berikan padaku.	✓			✓					✓					✓				✓								
492.	Do what you have to do.	✓			✓							✓			✓		✓			✓							
	Lakukan tugasmu.	✓				✓								✓													
493.	I'll secure the castle.	✓			✓										✓	✓			✓								
	Aku akan amankan kastil.	✓			✓										✓				✓								
494.	Potter.									✓				✓		✓			✓								
	Potter.									✓				✓					✓								

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495.	It's good to see you.	√			√								√		√		√										
	Senang melihatmu lagi.	√									√			√						√							
496.	It's good see you too Professor.	√			√								√		√		√										
	Senang melihatmu juga, professor.	√									√			√						√							
497.	Old the fort, Neville.	√				√								√		√											
	Pertahankan benteng, Neville.	√				√								√						√							
498.	Harry.										√				√		√										
	Harry.										√				√					√							
499.	Hermione and I've been thinking.	√			√										√	√											
	Hermione dan aku berpikir.	√			√										√					√							
500.	It doesn't matter if we don't find the Horcrux.	√			√										√	√											
	Tidak masalah jika kita tidak menemukan Horcrux-nya.	√			√										√					√							
501.	What do you mean?	√										√		√		√											
	Apa maksudmu?	√										√		√						√							
502.	Unless we can destroy it.	√			√										√	√											
	Tidak akan berguna jika kita tidak bisa menghancurkannya.	√			√										√					√							
503.	So, we were thinking.	√			√				√						√	√											
	Dan kami berpikir...	√			√				√						√					√							
504.	Well, Ron was thinking.	√			√			√							√		√										
	Ron yang menemukannya.	√			√										√						√						
505.	It was Ron's idea.	√			√										√	√											
	Itu ide Ron.	√			√										√					√							

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506.	Beta, gamma, maybe you desire to –squirrel!	√			√					√	√				√		√							√			
507.	Beta, gamma!			√											√										√		
508.	Completely brilliant.						√								√		√			√							
	Sangat hebat.						√								√												
509.	You destroyed Tom Riddle’s diary with basilisk’s fang, right?	√			√										√	√				√							
	Kau hancurkan buku harian Tom Riddle dengan basilisk kan?	√			√										√												
510.	Well, me and Hermione think we know where we might find one.		√		√			√							√		√										
	Hermione dan aku berpikir mungkin kami bisa mencarinya.		√		√										√					√							
					√											√											
511.	Okay.							√							√		√			√							
	Baik.							√							√												
512.	Okay, but take this.	√						√							√		√			√							
	Baik, bawa ini.	√						√							√												
513.	That way you can find me when you get back.	√			√										√	√				√							
	Dengan begitu kalian bisa menemukan aku ketika kalian kembali.	√			√										√												
514.	Where were you going?	√			√							√			√		√				√						
	Kau akan ke mana?	√			√										√												
515.	Ravenclaw common room.	√			√										√	√				√							
	Ruang rekreasi Ravenclaw.	√			√										√												
516.	Gotta start somewhere.	√				√									√		√			√							
	Harus mulai dari suatu tempat.	√				√									√												
517.	Harry!									√					√	√				√							

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	Harry!									✓				✓													
518.	Harry!									✓				✓		✓			✓								
	Harry!									✓				✓													
519.	Let me get this straight, Professor.	✓			✓										✓	✓			✓								
	Biar kuyakinkan lagi, Profesor.	✓			✓										✓												
520.	You actually give us permission to do this?!	✓			✓										✓	✓			✓								
	Kau memberikan kami ijin untuk melakukan itu?!	✓			✓										✓				✓								
521.	That is correct, Longbottom.	✓						✓						✓		✓			✓								
	Benar, Longbottom.	✓						✓						✓													
522.	To blew it up?	✓					✓							✓		✓			✓								
	Untuk meledakkannya?	✓					✓							✓													
523.	Boom?			✓										✓		✓			✓								
	Boom?			✓										✓													
524.	Boom!			✓										✓		✓			✓								
	Boom!			✓										✓													
525.	Wicked.			✓										✓		✓			✓								
	Keren.			✓										✓													
526.	How does we gonna do that?	✓			✓							✓			✓	✓			✓								
	Bagaimana kita melakukan itu?	✓			✓							✓			✓												
527.	Why don't you consult that with Mr. Finnigan?	✓			✓							✓			✓	✓			✓								
	Kenapa kau tidak bicarakan itu dengan Tn. Finnigan?	✓			✓							✓			✓												
528.	As I recall, he has particular procreativity for pyro technics.		✓		✓								✓		✓		✓										
	Seingatku dia memiliki keahlian dalam ledakan.		✓		✓										✓					✓							
					✓										✓												
529.	I can bring it down.	✓			✓										✓	✓			✓								

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	Aku bisa menghancurkannya.	√			√										√												
530.	That's the spirit.	√			√										√	√			√								
	Itu dia semangatnya.	√			√										√												
531.	Now you go.	√			√			√							√		√			√							
	Pergilah.	√				√								√													
532.	You do realize, of course we can't keep out		√		√										√	√											
	You Know Who, indefinitely.				√										√				√								
	Kau sadar bahwa kita tidak bisa menahan		√		√										√												
	Kau Tahu Siapa.				√										√												
533.	That doesn't mean we can't delay him.	√			√										√	√				√							
	Bukan berarti kita tidak bisa memperlambatnya.	√			√										√					√							
534.	And his name is Voldermort!	√			√				√						√	√				√							
	Dan namanya Voldemort!	√			√				√						√												
535.	There it is, you might as well use it.	√			√					√					√		√				√						
	Kau sebaiknya mulai biasakan.	√			√										√												
536.	He's come to try to kill you either way.	√			√										√	√					√						
	Dia akan mencoba membunuhmu bagaimana pun juga.	√			√										√					√							
537.	Piertotum Locomotor.			√											√	√				√							
	Piertotum Locomotor.			√											√												
538.	Hogwarts is threaten.	√			√										√	√				√							
	Hogwarts terancam.	√			√										√												
539.	Man of boundaries, protect us.	√			√										√	√				√							
	Para pelindung, lindungi kami.	√			√										√												
540.	Do your duty to our school!	√			√	√							√		√		√				√						
	Lakukan tugasmu pada sekolah kami!	√			√	√									√												
541.	I've always want to use that spell.	√			√										√	√				√							
	Aku selalu ingin menggunakan mantra itu.	√			√										√												

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542.	Harry, wait.									√				√		√			√							
	Harry, tunggu.									√				√												
543.	I need to talk to you.	√			√										√	√			√							
	Aku harus bicara padamu.	√			√										√											
544.	I'm a bit preoccupied at the moment.	√			√										√	√			√							
	Aku sedikit sibuk saat ini.	√			√										√											
545.	You won't find anything where were you're going.	√			√										√	√			√							
	Kau tidak akan menemukannya di tempat yang kau tuju.	√			√										√											
546.	You wasting your time.	√			√										√	√			√							
	Kau hanya buang2 waktu.	√			√										√											
547.	Look, we'll talk later, okay, Luna?	√			√	√									√	√			√							
	Dengar, kita bicara nanti saja, ya Luna?	√			√	√									√											
548.	Harry.									√				√		√			√							
	Harry.									√				√												
549.	Later!			√											√	√			√							
	Nanti!			√											√											
550.	Harry Potter!									√					√	√			√							
	Harry Potter!									√					√											
551.	You listen to me right now!	√			√	√									√	√			√							
	Dengarkan aku sekarang juga!	√			√	√									√											
552.	But you remember what Cho said about Rowena Ravenclaw lost diadem.	√			√										√	√			√							
	Kau ingat apa yang Cho katakan tentang mahkota Rowena Ravenclaw yang hilang.	√			√										√											
553.	There's no a person alive have seen it.	√			√										√	√			√							
	Tidak ada orang hidup yang pernah melihatnya.	√			√										√				√							

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554.	It obvious, isn't it?	√			√										√	√			√							
	Itu sudah jelas, kan?	√			√										√											
555.	We have to talk to someone who's dead.	√			√										√	√			√							
	Kita harus bicara pada orang mati.	√			√										√											
556.	It's very impressive, isn't it?	√			√										√	√			√							
	Mengesankan, bukan?	√			√										√											
557.	You have to found her.	√			√										√	√			√							
	Kau harus mencarinya.	√			√										√											
558.	You'll found her down there.	√			√										√	√			√							
	Dia ada di bawah sana.	√			√										√											
559.	Aren't you coming?	√			√				√						√		√			√						
	Kau tidak ikut?	√			√										√											
560.	No.							√							√	√			√							
	Tidak.							√							√											
561.	I think it's best if you two talk alone.		√		√			√							√	√										
					√										√				√							
	Kurasa akan lebih baik jika kalian bicara berdua.		√		√			√							√											
562.	She's very shy.	√			√										√	√			√							
	Dia pemalu.	√			√										√											
563.	You're The Grey Lady.	√			√										√	√			√							
	Kau The Grey Lady.	√			√										√											
564.	The ghost in Ravenclaw tower.	√			√										√	√			√							
	Hantu menara Ravenclaw.	√			√										√											
565.	I do not answer to that name.	√			√										√	√			√							
	Itu bukan namaku.	√			√										√											
566.	No, I'm sorry.	√			√			√							√		√				√					
	Maaf.							√						√							√					
567.	I'm sorry.	√			√			√							√		√				√					

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	Maaf.						√							√													
568.	It's Helena, isn't it?	√			√								√		√		√										
	Helena, bukan?	√			√									√						√							
569.	Helena Ravenclaw.									√				√		√				√							
	Helena Ravenclaw.									√				√													
570.	Rowena's daughter.			√										√		√				√							
	Putri Rowena.			√										√													
571.	Are you a friend of Luna's?	√			√			√							√		√				√						
	Kau teman Luna?	√			√									√													
572.	Yes.						√							√		√				√							
	Ya.						√							√													
573.	And she thought that you'd might be able to help me.		√		√			√							√		√				√						
	Dia pikir kau bisa menolongku.	√			√		√							√													
574.	You seek my mother's diadem.	√			√										√	√				√							
	Kau mencari mahkota ibuku.	√			√									√													
575.	Yes.						√							√		√				√							
	Ya.						√							√													
576.	That's right.						√						√	√			√				√						
	Benar.						√							√													
577.	Luna is kind, unlike so many of the others.		√		√										√	√					√						
	Luna baik, tidak seperti yang lainnya.		√		√										√												
578.	But she was wrong.	√			√			√							√	√				√							
	Tapi dia salah.	√			√			√						√													
579.	I cannot help you!	√			√										√	√				√							
	Aku tidak bisa menolongmu!	√			√									√													
580.	Wait!											√		√		√				√							

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	Tunggu!											✓		✓													
581.	Please!				✓									✓		✓				✓							
	Kumohon.				✓									✓													
582.	I want to destroy it.	✓			✓										✓	✓				✓							
	Aku ingin menghancurkannya.	✓			✓										✓												
583.	They never learn.	✓			✓										✓	✓				✓							
	Mereka tidak pernah jera.	✓			✓										✓												
584.	Such a pity.			✓										✓		✓				✓							
	Sayang sekali.			✓										✓													
585.	My Lord.	✓			✓										✓	✓				✓							
	Tuanku.	✓			✓										✓												
586.	Shouldn't we wait?	✓			✓			✓							✓	✓				✓							
	Bukankah kita harus menunggu?	✓			✓			✓							✓												
587.	My Lord!	✓			✓										✓	✓				✓							
	Tuanku!	✓			✓										✓												
588.	Begin.				✓									✓		✓				✓							
	Mulai.				✓									✓													
589.	That's what you want to, isn't, Helena?		✓		✓				✓						✓		✓										
					✓										✓					✓							
	Itu yang kau inginkan, bukan Helena?		✓		✓										✓						✓						
590.	You want to destroy it.	✓			✓										✓	✓				✓							
	Kau ingin menghancurkannya.	✓			✓										✓												
591.	Another school boy want to destroy it many years ago.	✓			✓				✓						✓												
	Dulu, ada seorang anak yang ingin menghancurkannya.	✓			✓				✓						✓	✓				✓							
592.	A strange boy with a strange name.	✓			✓										✓	✓				✓							

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	Anak aneh dengan nama aneh.	√			√										√												
593.	Tom Riddle.									√					√		√			√							
	Tom Riddle.									√					√					√							
594.	But he lied.	√			√				√						√		√			√							
	Tapi dia berbohong.	√			√				√						√					√							
595.	He lied to many people.	√			√										√		√			√							
	Dia berbohong pada banyak orang.	√			√										√					√							
596.	I know what he's done!	√			√										√		√			√							
	Aku tahu apa yang dilakukannya!	√			√										√					√							
597.	I know who he is!	√			√										√		√			√							
	Aku tahu siapa dia!	√			√										√					√							
598.	He defiled it!	√			√										√		√			√							
	Dia menodainya!	√			√										√					√							
599.	With blood magic!	√					√								√		√			√							
	Dengan sihir darah!	√					√								√					√							
600.	I can destroy it, once and for all.	√			√										√		√			√							
	Aku bisa menghancurkannya untuk selama2nya.	√			√										√					√							
601.	But only if you tell me where he hid it.	√			√										√		√			√							
	Tapi hanya jika kau beritahu di mana mahkota iu berada.	√			√										√					√							
602.	You do know where he hid it.	√			√										√		√			√							
	Kau tahu di mana dia menyembunyikannya.	√			√										√					√							
603.	Don't you, Helena?	√			√							√			√			√			√						
	Ya, kan, Helena?	√			√			√							√						√						
604.	You just have to tell me.	√			√										√		√			√							
	Kau hanya perlu memberitahuku.	√			√										√					√							
605.	Please.			√											√				√			√					
	Kumohon.	√			√										√						√						

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606.	Strange.			✓										✓		✓			✓								
	Aneh.			✓										✓													
607.	You remind me of him a bit.	✓			✓										✓	✓			✓								
	Kau mengingatkan padanya.	✓			✓										✓												
608.	It's here.	✓			✓										✓	✓			✓								
	Ia ada di sini.	✓			✓										✓												
609.	In the castle.	✓					✓							✓		✓			✓								
	Di dalam kastil ini.	✓					✓							✓													
610.	In the place where everything is hidden.	✓					✓							✓		✓			✓								
	Di tempat di mana semuanya tersembunyi.	✓					✓							✓													
611.	If you have to ask, you'll never know.		✓		✓			✓							✓	✓											
	Jika kau memintanya, kau tidak akan tahu.		✓		✓			✓							✓				✓								
					✓										✓												
612.	But if you know, you need only ask.		✓		✓			✓							✓	✓											
	Tapi jika kau tahu, kau hanya erlu memintanya.		✓		✓			✓							✓				✓								
					✓										✓												
613.	Thank you.										✓			✓		✓			✓								
	Terima kasih.										✓			✓													
614.	Tell Professor McGonagall, Remus and I will hold this side of the castle.		✓		✓	✓									✓	✓											
	Beritahu Profesor McGonagall, Remus dan aku akan menahan sisi ini.		✓		✓	✓									✓				✓								
					✓										✓												
615.	Yes, sir.							✓						✓		✓			✓								
	Baik, pak.							✓						✓													
616.	Hey, Dean!			✓										✓		✓			✓								
	Hey, dean!			✓										✓													
617.	On second thoughts.	✓						✓						✓		✓			✓								

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	Jika dipikir2 lagi...	√						√						√													
618.	Tell Professor McGonagall we might need one or two more wands this side.	√			√	√									√	√				√							
	Beritahu Profesor McGonagall kami butuh 1-2 orang lagi.	√			√	√									√												
619.	It's the quality of one's convictions that determines success.	√			√										√	√				√							
	Keyakinan seseoranglah yang menentukan keberhasilan.	√			√										√												
620.	Not the number of followers.						√							√		√				√							
	Bukan jumlahnya.						√							√													
621.	Who said that?	√										√				√				√							
	Siapa yang mengatakan itu?	√										√															
622.	Me.	√			√										√	√				√							
	Aku.	√			√										√												
623.	You're okay, Freddy?	√			√										√	√				√							
	Kau tidak apa, freddy?	√			√										√												
624.	Yeah.						√							√		√				√							
	Yeah.						√							√													
625.	Me too.	√			√										√	√				√							
	Aku juga.	√			√										√												
626.	Harry talks in his sleep.	√			√										√	√				√							
	Harry bicara dalam tidurnya.	√			√										√												
627.	Have you notice?	√			√								√		√		√				√						
	Kau tahu?	√			√										√												
628.	No, of course not.			√			√							√			√				√						
	Tentu tidak.			√										√													
629.	Yeah!						√							√			√									√	
	-																										

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630.	You and whose army?	√			√										√	√			√								
	Kau dan pasukanmu.	√			√										√												
631.	You do it.	√			√										√	√			√								
	Kau yang lakukan.	√			√										√												
632.	I can't.	√			√										√		√			√							
	Tidak.							√						√						√							
633.	Yes, you can.	√			√			√							√		√			√							
	Kau bisa.	√			√										√					√							
634.	Neville!									√				√			√								√		
	-																										
635.	That went well.	√			√										√	√			√								
	Itu berjalan dengan baik.	√			√										√												
636.	Get inside!					√								√		√			√								
	Masuk!					√								√													
637.	Get down!					√								√		√			√								
	Tiarap!					√								√													
638.	Stupefy!					√								√		√			√								
	Stupefy!					√								√													
639.	Ginny!									√				√		√			√								
	Ginny!									√				√													
640.	Neville!									√				√		√			√								
	Neville!									√				√					√								
641.	Are you alright?	√			√			√							√		√			√							
	Kalian baik2 saja?	√			√										√					√							
642.	Never better.			√										√		√			√								
	Tidak pernah lebih baik.			√										√													
643.	I feel like I can spit fire.		√		√										√		√			√							
	Aku merasa bisa bernafas api.	√			√										√					√							

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644.	Have you seen Luna, have you?	√			√										√	√			√								
	Apa kau melihat Luna?	√			√										√												
645.	Luna?									√					√	√			√								
	Luna?									√					√												
646.	I'm mad about her!	√			√										√	√			√								
	Aku tergila2 padanya!	√			√										√												
647.	About time I told her since...	√			√										√	√			√								
	Sudah waktunya aku memberitahunya...	√			√										√												
648.	We're both probably going to be dead by dawn!	√			√										√	√			√								
	Karena besok pagi kami mungkin sudah akan mati!	√			√										√												
649.	I know.	√			√										√	√			√								
	Aku tahu.	√			√										√												
650.	Now come on!					√									√	√			√								
	Ayo!					√									√												
651.	Not here.							√							√	√			√								
	Tidak ada.							√							√												
652.	We'll never find him on this.	√			√										√	√			√								
	Kita tidak akan pernah menemukannya dengan peta ini.	√			√										√												
653.	There he is.	√			√										√	√			√								
	Itu dia.	√			√										√												
654.	He's at...	√			√										√	√			√								
	Dia di...	√			√										√												
655.	Brilliant.			√											√	√			√								
	Hebat.			√											√												
656.	He just vanished.	√			√										√	√			√								
	Dia hilang.	√			√										√												

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657.	I swear I saw it.		√		√										√	√			√								
	Aku sumpah melihatnya.	√			√										√	√											
658.	Maybe he's gone to The Room of Requirement.	√			√						√				√	√			√								
	Mungkin dia pergi ke Ruang Kebutuhan.	√			√						√				√	√											
659.	Doesn't show up on the map, isn't it?	√					√					√		√		√			√								
	Ruangan itu tidak terlihat di peta, kan?	√					√					√		√													
660.	You said that last year.	√			√										√	√			√								
	Kau mengatakan itu tahun lalu.	√			√										√	√											
661.	That's right, I did.	√			√				√						√		√				√						
	Benar.							√						√							√						
662.	Let's go.											√		√		√			√								
	Ayo.											√		√													
663.	Brilliant.			√										√		√			√								
	Hebat.			√										√													
664.	Now, come on!					√		√						√			√			√							
	Ayo!					√								√							√						
665.	Well, well.							√						√		√			√								
	Wah, wah.							√						√							√						
666.	What brings you here, Potter?	√			√							√			√	√			√								
	Apa yang membawamu kemari potter?	√			√							√			√												
667.	I could ask you the same.	√			√										√	√			√								
	Aku bisa menanyakan hal yang sama padamu.	√			√										√						√						
668.	You have something of mine.	√			√										√	√			√								
	Kau memiliki sesuatu milikku.	√			√										√												
669.	I like it back.	√			√										√	√			√								
	Aku menginginkannya kembali.	√			√										√						√						

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670.	What's wrong with the one you have?	√			√							√			√	√			√								
	Ada apa dengan tongkat sihir yang kau pegang?	√			√							√			√				√								
671.	It's my mother's.	√			√										√	√			√								
	Ini milik ibuku.	√			√										√				√								
672.	It's powerful, but it's not the same.		√		√										√	√											
					√										√				√								
	Ia kuat, tapi tidak sama.		√		√										√				√								
673.	Doesn't quite understand me.	√			√										√	√			√								
	Ia tidak mengerti diriku.	√			√										√				√								
674.	You know what I mean?	√			√										√	√			√								
	Kau tahu maksudku?	√			√										√				√								
675.	Why didn't you tell her?	√			√							√			√	√			√								
	Kenapa kau tidak mengatakannya padanya?	√			√							√			√				√								
676.	Bellatrix.									√				√		√			√								
	Bellatrix.									√				√					√								
677.	You knew it was me.	√			√										√	√			√								
	Kau tahu itu aku.	√			√										√				√								
678.	You didn't say nothing.	√			√										√	√			√								
	Kau tidak katakan apa pun.	√			√										√				√								
679.	Come on, Draco.					√								√		√			√								
	Ayo, Draco.					√								√					√								
680.	Don't be a prat.					√								√		√			√								
	Jangan jadi pengecut.					√								√					√								
681.	Do it.					√								√		√			√								
	Lakukan.					√								√					√								
682.	Easy.			√										√		√			√								
	Tenang.			√										√					√								

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683.	Expelliarmus!			√										√		√			√								
	Expelliarmus!			√										√													
684.	Avada Kedavra!			√										√		√			√								
	Avada Kedavra!			√										√													
685.	Repello.			√										√		√			√								
	Repello.			√										√													
686.	Feel this, you nutcake!	√			√	√									√	√			√								
	Rasakan ini, brengsek!	√			√	√									√												
687.	Got it!			√										√		√			√								
	Dapat!			√										√													
688.	Goyle's set this bloody place on fire!	√		√											√	√			√								
	Goyle membakar tempat ini!	√		√											√												
689.	Come on, this way!	√			√									√		√			√								
	Ayo, kemari!	√			√									√													
690.	We can't leave them.	√			√										√	√			√								
	Kita tidak bisa meninggalkan mereka.	√			√										√												
691.	He's joking, right?	√			√										√		√			√							
	Yang benar saja!			√										√						√							
692.	If we die because of them, Harry, I'm gonna kill you!		√		√					√					√	√	√										
	Jika kita mati karena mereka, Harry, aku akan membunuhmu!		√		√					√					√	√			√								
					√										√	√											
693.	Harry!									√				√			√									√	
	-																										
694.	My Lord.	√			√										√	√			√								
	Tuanku.	√			√										√												
695.	Avada Kedavra!			√										√		√			√								
	Avada Kedavra!			√										√													
696.	Come, Nagini.	√				√								√		√			√								

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	Ayo, Nagini.	√				√									√											
697.	I need to keep you safe.	√			√										√	√			√							
	Aku harus mengamankanmu.	√			√										√											
698.	It's his snake.	√			√										√	√			√							
	Ulnya.	√			√										√											
699.	And she's the last one.	√			√			√							√		√			√						
	Dia yang terakhir.	√			√										√											
700.	It's the last Horcrux.	√			√										√	√			√							
	Ia Horcrux terakhir.	√			√										√											
701.	Look inside of him, Harry.	√				√								√		√			√							
	Lihat ke dalam pikirannya, Harry.	√				√								√												
702.	You find out where he is.	√			√										√	√			√							
	Kau akan tahu di mana dia.	√			√										√											
703.	If you find him, we can find the snake.		√		√				√						√	√										
	Jika kau tahu di mana dia, kita tahu di mana ularnya.		√		√				√						√				√							
704.	And we can end this.	√			√				√						√	√			√							
	Dan kita bisa akhiri ini.	√			√				√						√											
705.	My Lord.	√			√										√	√			√							
	Tuanku...	√			√										√											

706.	Likely...			√											√		√			√						
	Sepertinya...			√											√											
707.	Be less...			√											√		√			√						
	Sedikit...			√											√											
708.	Why don't we be more prudent...	√			√								√			√	√			√						
	Kenapa kita tidak berbaik hati...	√			√								√			√										
709.	To call off this attack?	√					√											√		√						

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	Dan menghentikan serangan ini?	√				√		√																			
710.	Simply seek the boy.	√				√												√		√							
	Dan mencari anak itu.	√				√			√																		
711.	Or so.								√						√			√							√		
	-																										
712.	I do not need to seek the boy.	√			√											√	√			√							
	Aku tidak perlu mencari anak itu.	√			√											√											
713.	Before the night is out...						√								√		√			√							
	Sebelum malam ini habis...						√								√												
714.	He will come to me, do you understand?!		√		√							√			√	√	√										
					√										√					√							
	Dia akan datang padaku, kau mengerti?!		√		√							√			√												
715.	Look at me!					√									√		√			√							
	Lihat aku!					√									√												
716.	How can you live with yourself, Lucius?	√			√											√	√			√							
	Bagaimana kau bisa hidup seperti ini, Lucius?	√			√											√											
717.	I don't know.	√			√											√	√			√							
	Aku tidak tahu.	√			√											√											
718.	Go and find Severus.					√									√		√			√							
	Cari Severus.					√									√												
719.	Bring him to me.					√									√		√			√							
	Bawa dia padaku.					√									√												
720.	I now where he is.	√			√											√	√			√							
	Aku tahu di mana dia.	√			√											√											
721.	Come on!					√									√		√			√							
	Ayo!					√									√												
722.	Hermione!									√					√	√			√								

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	Hermione!									√				√													
723.	No!						√							√			√								√		
	-																										
724.	You have perform extra ordinary magic with this wand, My Lord.	√			√										√	√											
	Kau telah lakukan sihir yang luar bisaa dengan tongkat sihir ini, Tuanku.	√			√										√				√								
725.	In the last few hours alone.	√					√								√	√				√							
	Dalam beberapa jam terakhir ini.	√					√								√					√							
726.	No.						√								√	√				√							
	Tidak.						√								√					√							
727.	No, I am extra ordinary but the wand...	√			√			√							√	√				√							
	Tidak, aku memang luar bisaa, tapi tongkat sihir ini...	√			√			√							√					√							
728.	It resists me.	√			√										√	√				√							
	Ia menolakkku.	√			√										√					√							
729.	There is no wand more powerful.	√			√										√	√				√							
	Tidak ada tongkat sihir lebih kuat.	√			√										√					√							
730.	Olivander himself has said it.	√			√										√	√				√							
	Olivander sendiri yang mengatakannya.	√			√										√					√							
731.	Tonight, when the boy comes.	√					√					√		√		√				√							
	Malam ini, ketika anak itu datang.	√					√					√		√						√							
732.	It will not fail you I assure you.		√		√										√	√											
					√										√												
	Tongkat sihir itu tidak akan mengecewakanmu, aku yakin itu.		√		√										√					√							
733.	It answers to you.	√			√										√	√				√							
	Tongkat sihir itu menjawab dirimu.	√			√										√					√							
734.	And to you only.	√			√			√							√	√				√							

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	Dan hanya padamu.	√			√				√						√												
735.	Does it?											√		√		√			√								
	Benarkah?											√		√													
736.	My Lord.	√			√										√	√			√								
	Tuanku.	√			√										√												
737.	The wand, does it truly answer to me?		√		√							√			√	√	√										
	Tongkat sihir ini, apa benar dia menjawabku?		√		√							√			√	√			√								
738.	You're a clever man, Severus.	√			√										√	√			√								
	Kau pria pandai, Severus.	√			√										√												
739.	Surely you must know.	√			√										√	√			√								
	Jelas kau tahu...	√			√										√												
740.	Where does it true loyalty lied.	√			√							√			√	√			√								
	Di mana kesetiaan berada.	√			√							√			√												
741.	With you.	√						√						√		√			√								
	Padamu.	√						√						√													
742.	Of course, My Lord.	√			√			√							√	√			√								
	Tentu, tuanku.	√			√			√							√												
743.	The Elder Wand cannot serve me properly because...	√			√										√	√											
	Tongkat Sihir Elder tidak bisa melayaniku dengan baik karena...	√			√										√				√								
744.	I am not its true master.	√			√										√	√			√								
	Aku bukan pemilik sebenarnya.	√			√										√												
745.	The Elder Wand belongs to the wizard who kill it last owner.	√			√										√	√											
	Tongkat Sihir Elder miliki penyihir yang terakhir kali membunuh pemiliknya.	√			√										√				√								

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746.	You killed Dumbledore, Severus.	√			√										√	√			√								
	Kau membunuh Dumbledore, Severus.	√			√										√				√								
747.	While you live, The Elder Wand cannot truly be mine.		√		√				√						√	√											
	Selama kau hidup, Tongkat Sihir Elder tidak bisa sepenuhnya menjadi milikku.		√		√				√						√				√								
748.	You’ve been and good faithful servant, Severus.	√			√										√	√			√								
	Kau pengikut yang setia, Severus.	√			√										√				√								
749.	But only I can life.	√			√				√						√	√			√								
	Tapi hanya jika aku bisa hidup...	√			√				√						√				√								
750.	Forever.						√								√	√			√								
	Untuk selamanya.						√								√				√								
751.	My Lord...	√			√										√	√			√								
	Tuanku...	√			√										√				√								
752.	Mr. Snape, there's a big storm coming.										√				√	√			√								
	Tuan Snape, akan ada badai.										√				√				√								
753.	Kill.					√									√	√			√								
	Bunuh dia.					√									√				√								
754.	Take it...					√									√	√			√								
	Ambil...					√									√				√								
755.	Take them.	√			√	√										√	√			√							
	Ambil mereka.	√			√	√										√			√								
756.	Please.						√								√	√			√								
	Kumohon.						√								√				√								
757.	Give me something.	√			√	√										√	√			√							
	Berikan aku sesuatu.	√			√	√										√			√								
758.	Quickly, a flask, anything.	√				√					√				√	√			√								
	Cepat, botol, apa pun.	√				√					√				√				√								

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759.	Take them to the Pensieve.	√			√	√									√	√			√								
	Bawa mereka ke Pensieve.	√			√	√									√												
760.	Look at me.	√				√									√	√			√								
	Lihat aku.	√				√									√												
761.	You have your mother's eyes.	√			√										√	√			√								
	Kau memiliki mata ibumu.	√			√										√												
762.	You have fought valiantly.	√			√										√	√			√								
	Kalian telah berjuang dengan berani.	√			√										√												
763.	But it failed.	√			√				√						√	√			√								
	Tapi gagal.	√			√				√						√												
764.	I do not wish this.	√			√										√	√			√								
	Aku tidak menginginkan hal ini.	√			√										√												
765.	Every drop of magical blood spilled.	√			√										√	√			√								
	Setiap darah penyihir yang terbang...	√			√										√												
766.	It's terrible waste.	√			√								√		√		√			√							
	Itu sia2.	√			√										√												
767.	Therefore I command my forces to retreat immediately.	√			√				√						√	√				√							
	Karena itu, aku memanggil pasukanku untuk segera kembali.	√			√				√						√												
768.	In their absence, dispose of your death with dignity.	√			√		√								√	√			√								
	Ketika mereka sudah pergi, tunjukkan keberanian kalian.	√			√		√								√												
769.	Harry Potter, I now speak directly to you.	√			√					√					√	√			√								
	Harry Potter, aku bicara langsung padamu.	√			√					√					√												
770.	On this night...						√								√	√			√								
	Pada malam ini...						√								√												

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771.	You have allowed your friends to die for you rather than face me yourself.	√			√										√	√											
	Kau telah membiarkan teman2mu mat untukmu daripada menghadapiku sendiri.	√			√										√				√								
772.	There is no greater dishonor.	√			√										√	√			√								
	Tidak ada aib lebih besar dari ini.	√			√										√												
773.	Join in me in the Forbidden Forrest and confront your fate.	√			√	√									√	√											
	Temui aku di Hutan Terlarang dan hadapi takdirmu.	√			√	√									√				√								
774.	If you do not this...	√			√				√						√	√			√								
	Jika kau tidak melakukannya...	√			√				√						√												
775.	I shall kill every last man, woman...	√			√										√	√			√								
	Aku akan bunuh semua orang...	√			√										√												
776.	And child who tries to conceal you.	√			√				√						√	√			√								
	Yang mencoba menyembunyikanmu.	√			√				√						√												
777.	From me.						√								√	√			√								
	Dariku.						√								√												
778.	Where is everybody?	√										√			√	√			√								
	Di mana semuanya?	√										√			√												
779.	Harry.									√					√	√			√								
	Harry.									√					√												
780.	Oh, come on.						√								√	√			√								
	Oh, ayolah.						√								√												
781.	What's the matter with you?	√										√			√	√			√								
	Ada apa denganmu?	√										√			√												
782.	There, she's gone.	√			√										√	√			√								
	Dia sudah tiada.	√			√										√												
783.	Fred!									√					√	√			√								

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	Fred!									√				√													
784.	Freak!			√										√		√			√								
	Orang aneh!			√										√													
785.	Come here.					√								√		√			√								
	Kemari!					√								√													
786.	I'm gonna tell mommy you're a freak.	√			√										√	√			√								
	Aku akan beritahu ibu kau aneh.	√			√										√												
787.	You're freakily.	√			√										√	√			√								
	Kau aneh.	√			√										√												
788.	Come here.					√								√		√			√								
	Kemari.					√								√													
789.	She's jealous.	√			√										√	√			√								
	Dia iri.	√			√										√												
790.	She's ordinary, and you're special.		√		√				√						√	√			√								
					√									√													
	Dia bisa dank au special.		√		√				√						√												
791.	That's not nice, Severus.	√			√										√	√			√								
	Itu tidak baik, Severus.	√			√										√												
792.	Gryffindor!										√				√	√			√								
	Gryffindor!										√				√												
793.	Hi, I'm James.	√			√						√				√	√			√								
	Hai, aku James.	√			√						√				√												
794.	Hi, I'm Lily.	√			√						√				√	√			√								
	Hai, aku Lily.	√			√						√				√												
795.	Just like you father.	√							√						√	√			√								
	Seperti ayahmu.	√							√						√												
796.	Don't say a word against my father!	√				√			√						√	√			√								
	Jangan jelek2kan ayahku!	√				√			√						√												

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797.	Severus.									✓				✓		✓			✓								
	Severus.									✓				✓													
798.	You have to kill me.	✓			✓										✓	✓			✓								
	Kau harus membunuhku.	✓			✓										✓												
799.	The prophecy did not refer to a woman.	✓			✓										✓	✓			✓								
	Ramalan itu tidak mengatakan wanita.	✓			✓										✓												
800.	It's spoke of a boy born in the end of July.	✓			✓										✓	✓			✓								
	Ia membicarakan tentang bayi laki2 yang lahir akhir Juli.	✓			✓										✓				✓								
801.	Yes, he thinks it's hers son.	✓			✓			✓	✓						✓	✓			✓								
	Ya, dan dia pikir anak Lily.	✓			✓			✓	✓						✓												
802.	He intends to hunt them and kill them.	✓			✓										✓	✓			✓								
	Voldemort bermaksud membunuh mereka.	✓			✓										✓												
803.	Hide them.					✓								✓		✓			✓								
	Sembunyikan mereka.					✓								✓													
804.	Hide them all.				✓									✓			✓								✓		
	-																										
805.	I beg you.	✓			✓										✓	✓			✓								
	Kumohon.	✓			✓										✓												
806.	And what you'll give me in exchange, Severus?	✓			✓				✓				✓		✓	✓			✓								
	Dan apa yang kau akan berikan sebagai gantinya, Severus?	✓			✓				✓				✓		✓												
807.	Anything.			✓										✓		✓			✓								
	Apa pun.			✓										✓													
808.	Harry.									✓				✓		✓			✓								
	Harry.									✓				✓													
809.	Harry, you still loved.	✓			✓					✓					✓	✓			✓								
	Harry, kau dicintai.	✓			✓					✓					✓												

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810.	So loved.							✓						✓		✓			✓								
	Sangat dicintai.							✓						✓													
811.	Harry, mama loves you.	✓			✓					✓					✓	✓			✓								
	Harry, mama mencintaimu.	✓			✓					✓					✓												
812.	Daddy loves you.	✓			✓										✓	✓			✓								
	Ayah mencintaimu.	✓			✓										✓												
813.	Harry, be safe.	✓			✓										✓	✓			✓								
	Harry, jagalah dirimu.	✓			✓										✓												
814.	Be strong.					✓									✓	✓			✓								
	Tabahlah.					✓									✓												
815.	Avada Kedavra!			✓											✓	✓			✓								
	Avada Kedavra!			✓											✓												
816.	You were to keep her safe.	✓			✓										✓	✓			✓								
	Kau harusnya menjaganya!	✓			✓										✓												
817.	Lily and James put their faith on the wrong person, Severus.	✓			✓										✓	✓											
					✓										✓				✓								
	Lily dan James salah mempercayai orang, Severus.	✓			✓										✓												
818.	Rather like you.					✓									✓	✓			✓								
	Sepertimu.					✓									✓												
819.	The boy survive.	✓			✓										✓	✓			✓								
	Anak itu selamat.	✓			✓										✓												
820.	Doesn't need protection.	✓						✓							✓			✓		✓							
	Dia tidak butuh perlindungan.	✓			✓										✓												
821.	The Dark Lord is gone.	✓			✓										✓	✓			✓								
	Dark Lord sudah hilang.	✓			✓										✓												
822.	The Dark Lord will return.	✓			✓										✓	✓			✓								
	Dark Lord akan kembali.	✓			✓										✓												

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823.	And when he does, the boy will be terrible danger.		√		√				√						√	√			√							
	Dan ketika ia kembali, anak itu dalam bahaya besar.		√		√				√						√											
824.	He has her eyes.	√			√										√	√			√							
	Ia memiliki matanya.	√			√										√											
825.	If you truly love her...	√			√				√						√	√			√							
	Jika kau benar2 mencintainya...	√			√				√						√											

826.	No one...			√											√		√			√							
	Tidak ada...			√											√												
827.	Can know.			√											√		√			√							
	Yang boleh tahu.			√											√												
828.	Then you never reveal the best of you, Severus.	√			√				√							√	√			√							
	Maka kau tidak boleh siapa dirimu sebenarnya, Severus.	√			√				√							√					√						
829.	You word.	√			√											√	√			√							
	Janjimu.	√			√											√											
830.	When you risked your life everyday...	√			√											√	√			√							
	Ketika kau mengambil resiko tiap hari...	√			√											√											
831.	Its protect the boy.	√			√											√	√			√							
	Hal itu akan melindungi anak itu.	√			√											√											
832.	He possess no measurable talent...	√			√											√	√			√							
	Dia tidak berbakat...	√			√											√											
833.	He arrogant, event than his father.	√			√											√	√			√							
	Dia sok lebih daripada ayahnya.	√			√											√											
834.	And he seems to relish his fate.	√			√				√							√	√			√							
	Dan dia sepertinya yakin dengan takdirnya.	√			√				√							√											

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835.	Don't say bad words against my father!	√			√	√									√	√			√								
	Jangan jelek2kan ayahku!	√			√	√									√												
836.	James Potter.									√					√	√			√								
	James Potter.									√					√												
837.	Lazy, arrogant!			√											√	√			√								
	Pemalas!, Sok!			√											√												
838.	My father was a great man.	√			√										√	√			√								
	Ayahku orang yang hebat!	√			√										√												
839.	Your father was a swine.	√			√										√	√			√								
	Ayahmu bodoh!	√			√										√												
840.	They will contain the cue to your hand for the time being.	√			√										√	√			√								
	Mereka akan memindahkan kutukan itu ke tanganmu untuk sementara waktu.	√			√										√												
841.	It will spread, Albus.	√			√										√			√		√							
	Dan racun itu akan terus menyebar, Albus.	√			√			√							√												
842.	Along.							√							√			√		√							
	Ke seluruh tubuhmu.	√					√								√												
843.	Maybe a year.										√				√	√			√								
	Mungkin selama setahun.										√				√												
844.	Don't ignore me, Severus.	√				√									√	√			√								
	Jangan acuhkan aku, Severus.	√				√									√												
845.	We both know Lord Voldemort has order Draco Malfoy to murder me.	√			√										√	√											
	Kita berdua tahu Lord Voldemort telah memerintah Draco Malfoy untuk membunuhku.	√			√										√				√								
846.	But should he failed.	√						√							√	√			√								
	Tapi jika dia gagal.	√						√							√												

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847.	I should presume that Dark Lord will turn to you.	√			√										√	√											
	Aku rasa Dark Lord akan memintamu melakukannya.	√			√										√				√								
848.	You must be the one to kill me Severus.	√			√										√	√			√								
	Kaulah yang harus membunuhku, Severus.	√			√										√				√								
849.	It is the only way.	√			√										√	√			√								
	Itu satu2nya cara.	√			√										√				√								
850.	Only will the Dark Lord trust you completely.	√					√								√	√											
	Hanya pada saat itu Dark Lord akan sepenuhnya percaya padamu.	√					√								√				√								
851.	It will come a time when Harry Potter must be told something.	√			√										√	√											
	Akan tiba saatnya ketika Harry Potter tahu segalanya.	√			√										√				√								
852.	But you must wait.	√			√				√						√	√			√								
	Tapi kau harus menunggu.	√			√				√						√				√								
853.	Until Voldemort is at his most vulnerable.	√			√				√						√	√											
	Sampai Voldemort berada di sisi terlemahnya.	√			√				√						√				√								
854.	Must be told what?	√											√		√	√			√								
	Apa yang harus kukatakan padanya?	√											√		√				√								
855.	On the night Lord Voldemort goes to Godric's Hollow to kill Harry.	√			√										√	√											
	Malam Lord Voldemort pergi ke Godric's Hollow untuk membunuh Harry.	√			√										√												
856.	And Lily Potter cast herself between them.	√			√				√						√	√			√								

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	Dan Lily Potter mengorbankan dirinya di antara mereka.	√			√				√						√												
857.	The curse rebounded.	√			√										√	√			√								
	Kutukan itu berbalik.	√			√										√												
858.	And when that happens, a part of Voldemort soul...	√			√				√						√	√			√								
	Dan ketika itu terjadi, bagian dari jiwa Voldemort...	√			√				√						√												
859.	Attach itself on the only living it could find.	√				√								√		√			√								
	Menyatu dengan satu2nya makhluk hidup yang bisa ditemukannya.	√				√								√													
860.	Harry himself.	√			√										√	√			√								
	Harry sendiri.	√			√										√												
861.	There's a reason Harry could speaks with snakes.	√							√					√		√			√								
	Ada alasan Harry bisa bicara dengan ular.	√							√					√													
862.	There's a reason he could look into Lord Voldemort's mind.	√							√					√		√			√								
	Ada alasan dia bisa melihat pikiran Lord Voldemort.	√							√					√													
863.	A curse of Voldemort lives inside him.	√			√										√	√			√								
	Kutukan Voldemort hidup di dalam dirinya.	√			√										√												
864.	So when the time comes...	√					√		√					√		√			√								
	Dan ketika waktunya tiba...	√					√		√					√													
865.	The boy must die?	√			√										√	√			√								
	Anak itu harus mati?	√			√										√												
866.	Yes.							√						√		√			√								
	Ya.							√						√													
867.	Yes.							√						√		√			√								

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	Ya.						√							√													
868.	He must die.	√			√										√	√			√								
	Dia harus mati.	√			√										√												
869.	You kept him alive so he can die at the proper moment.	√			√										√	√			√								
	Kau menjaganya agar dia bisa mati di saat yang tepat.	√			√										√												
870.	You've been raising him like a pig for slaughter.	√			√										√	√			√								
	Kau membesarkannya seperti babi pejalan.	√			√										√												
871.	Don't tell me now that you've grown a care for the boy.	√			√			√							√	√			√								
	Jangan katakana kau peduli dengan anak itu.	√			√			√							√												
872.	Ron, stop bothering Lily!	√			√	√				√					√	√			√								
	Ron, jangan ganggu Lily lagi!	√			√	√				√					√												
873.	Lily.									√				√		√			√								
	Lily.									√				√													
874.	After all this time.						√							√		√			√								
	Selama ini.						√							√													
875.	Always.						√							√		√			√								
	Selalu.						√							√													
876.	So when the time come...	√						√				√		√		√			√								
	Jadi, ketika waktunya tiba...	√						√				√		√													
877.	The boy must die?	√			√										√	√			√								
	Anak itu harus mati?	√			√										√												
878.	Yes.						√							√		√			√								
	Ya.						√							√													

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879.	He must die.	✓			✓										✓	✓			✓								
	Dia harus mati.	✓			✓										✓												
880.	And Voldemort himself must die.	✓			✓				✓						✓	✓			✓								
	Dan Voldemort sendiri harus mati.	✓			✓				✓						✓												
881.	That is essential.	✓			✓										✓	✓			✓								
	Itu penting.	✓			✓										✓												
882.	Where've you been?	✓										✓		✓		✓			✓								
	Dari mana saja kau?	✓										✓		✓													
883.	We thought you've gone to the forest.		✓		✓										✓	✓											
					✓										✓												
	Kami pikir kau sudah pergi ke hutan.		✓		✓										✓				✓								
884.	I'm going there now.	✓			✓										✓	✓			✓								
	Aku akan ke sana sekarang.	✓			✓										✓												
885.	Are you mad?	✓			✓				✓						✓	✓			✓								
	Apa kau gila?	✓			✓				✓						✓												
886.	No.							✓						✓		✓			✓								
	Tidak.							✓						✓													
887.	You can't give yourself up to him.	✓			✓										✓	✓			✓								
	Kau tidak bisa menyerahkan nyawamu padanya.	✓			✓										✓												
888.	What is it, Harry?	✓										✓		✓		✓			✓								
	Ada apa, Harry?	✓										✓		✓													
889.	What do you know?	✓										✓		✓		✓			✓								
	Apa yang kau ketahui?	✓										✓		✓													
890.	There's a reason I can hear them.	✓			✓										✓	✓			✓								
	Ada alasan aku bisa mendengarnya.	✓			✓										✓												
891.	The Horcruxes.	✓			✓										✓	✓			✓								
	Horcrux itu.	✓			✓										✓												

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892.	I think I've known for a while.	√			√										√	√			√							
	Kurasa aku telah menyadarinya.	√			√										√											
893.	And I think you have too.	√			√				√						√	√			√							
	Dan kurasa kau juga.	√			√				√						√											
894.	Or maybe I'll come with you.	√			√				√			√			√		√			√						
	Mungkin aku ikut denganmu.	√			√							√			√						√					
895.	No, kill the snake.	√				√		√							√		√		√							
	Tidak, bunuh ularnya.	√				√		√							√				√							
896.	Kill the snake and it'd just him.	√				√									√		√			√						
	Bunuh ularnya, maka yang tersisa hanya Voldemort.	√				√									√				√							
897.	I open at the close.	√			√										√	√			√							
	Aku terbuka saat terdekat.	√			√										√				√							
898.	I'm ready to die.	√			√										√	√			√							
	Aku siap untuk mati.	√			√										√				√							
899.	The Resurrection Stone.	√			√										√	√			√							
	Batu Kebangkitan.	√			√										√				√							
900.	You've been so brave sweetheart.	√			√										√	√			√							
	Kau sangat berani, sayang.	√			√										√				√							
901.	Why you're here?	√			√							√			√	√			√							
	Kenapa kau di sini?	√			√							√			√				√							
902.	All of you.	√			√										√	√			√							
	Kalian semua.	√			√										√				√							
903.	We never left.	√			√										√	√			√							
	Kami tidak pernah pergi.	√			√										√				√							
904.	Does it hurt?	√										√		√		√			√							
	Apakah itu menyakitkan?	√										√		√					√							
905.	Dying.			√											√	√			√							
	Mati.			√											√				√							

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906.	Quicker than falling asleep.	✓				✓								✓		✓			✓								
	Lebih cepat daripada tidur.	✓				✓								✓													
907.	You don't need to go there, son.	✓			✓										✓	✓			✓								
	Kau tidak perlu ke sana, nak.	✓			✓										✓												
908.	I'm sorry.	✓			✓										✓		✓			✓							
	Maaf			✓										✓													
909.	I never want any of you to die for me.	✓			✓										✓	✓											
	aku tidak pernah ingin kalian mati karena aku.	✓			✓										✓				✓								
910.	And Remus, your son...	✓			✓					✓					✓	✓			✓								
	Dan Remus, anakmu...	✓			✓					✓					✓												
911.	Other will tell him what his mother and father died for.	✓			✓										✓	✓											
	Yang lain akan menceritakan kenapa ayah dan ibumu mati.	✓			✓										✓				✓								
912.	One day, he'll understand.	✓			✓		✓								✓	✓			✓								
	Suatu hari, dia akan mengerti.	✓			✓		✓								✓												
913.	You all stay with me?	✓			✓										✓	✓			✓								
	Kalian tetap bersamaku?	✓			✓										✓												
914.	Until the end.						✓							✓		✓			✓								
	Sampai akhir.						✓							✓													
915.	Oh, there's something down there.	✓			✓			✓							✓	✓			✓								
	Oh, ada sesuatu dibawah.	✓			✓			✓							✓												
916.	Waw, you going on a trip?	✓			✓			✓							✓	✓			✓								
	Waw, kamu mau pergi?	✓			✓			✓							✓												
917.	We're here, you see.		✓		✓										✓		✓										
					✓										✓												
	Kami akan tetap di sini.	✓			✓										✓					✓							
918.	Stay close to me.	✓				✓								✓		✓			✓								

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	Tetaplah bersamaku.	√				√								√													
919.	Always.						√							√		√			√								
	Selalu.						√							√													
920.	No sign of him.	√					√							√		√			√								
	Tidak ada tanda2 dia akan datang.	√					√							√													
921.	My Lord.	√			√										√	√			√								
	Tuanku.	√			√										√												
922.	I thought he would come.	√			√										√	√			√								
	Aku pikir dia akan datang.	√			√										√												
923.	Harry?									√				√		√			√								
	Harry?									√				√													
924.	No !							√						√		√			√								
	Tidak!							√						√													
925.	What are you doing here?	√										√		√		√			√								
	Kenapa kau kemari?!	√										√		√													
926.	Quiet.			√										√		√			√								
	Diam.			√										√													
927.	Harry Potter.									√				√		√			√								
	Harry Potter.									√				√													
928.	The Boy Who Live.	√			√										√	√			√								
	Anak Yang Hidup.	√			√										√												
929.	Come to die.					√								√		√			√								
	Datang untuk mati.					√								√													
930.	Avada Kedavra!			√										√		√			√								
	Avada Kedavra!			√										√													
931.	You can't help.	√			√										√	√			√								
	Kau tidak bisa menolongnya.	√			√										√												
932.	Harry.									√				√		√			√								
	Harry.									√				√													

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933.	You wonderful boy.	√			√										√	√			√							
	Kau anak yang hebat.	√			√										√											
934.	You brave, brave man.	√			√										√	√			√							
	Kau pemberani.	√			√										√											
935.	Let us walk.	√				√								√		√			√							
	Ayo jalan.	√				√								√												
936.	Professor, what is that?	√			√										√	√			√							
	Professor, apa itu?	√			√										√											
937.	Something beyond the matter of our hand.	√			√										√	√			√							
	Hal diluar kuasa kita.	√			√										√											
938.	Part of Voldemort sent here to die.	√			√										√	√										
	Bagian dari Voldemort yang datang kemari untuk mati.	√			√										√				√							
939.	Exactly where are we?	√										√		√		√			√							
	Di mana kita?	√										√		√												
940.	I was gonna ask you that.		√		√										√		√			√						
	Aku baru akan bertanya.	√			√										√											
941.	Where would you say that we are?	√			√							√			√	√			√							
	Menurutmu kita di mana?	√			√							√			√											
942.	Well						√							√		√			√							
	Yah						√							√												
943.	It looks like King Cross station.	√				√								√		√			√							
	Seperti stasiun King Cross.	√				√								√					√							
944.	Only cleaner						√							√		√			√							
	Hanya lebih bersih.						√							√												
945.	And without all the trains.	√				√		√						√		√			√							
	Dan tanpa kereta.	√				√		√						√												

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946.	King Cross, is that right?	√			√										√	√			√							
	King Cross, benarkah?	√			√										√											
947.	This is, as they say, your party.		√		√				√						√	√			√							
	Ini, seperti yang mereka bilang, adalah pestamu.		√		√				√						√											
948.	I expect you are now realize that you and Voldemort had been connected by something other than faith.	√			√										√	√			√							
	Aku rasa kau sadar bahwa kau dan Voldemort terhubung lebih dari sekedar takdir.	√			√										√											
949.	It's all set back in Godric's Hollows all those years ago.	√			√										√	√			√							
	Semua dimulai dari Godric's Hollows.	√			√										√											
950.	So it's true then, sir.	√			√				√						√	√			√							
	Maka itu benar, pak.	√			√				√						√											
951.	A part of him lives in me, doesn't it?	√			√										√	√			√							
	Bagian darinya hidup di dalamku?	√			√										√											
952.	Did.							√						√		√			√							
	Benar.							√						√												
953.	It was just destroyed many moments ago, by none other Voldemort himself.	√			√										√	√			√							
	Tapi bagian itu telah hancur beberapa saat lalu oleh Voldemort sendiri.	√			√										√											
954.	You were the Horcrux he never meant to made, Harry.	√			√										√	√			√							
	Kau Horcrux yang tidak pernah ia ketahui, Harry.	√			√										√											

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955.	I have to go back, haven't I?	√			√										√	√			√								
	Aku harus kembali, bukan?	√			√										√												
956.	That's up to you.	√			√										√	√			√								
	Itu terserah kamu.	√			√										√												
957.	There other choice?	√			√										√	√			√								
	Apa ada pilihan lain?	√			√										√												
958.	Oh, yeah.							√						√		√			√								
	Oh, yeah.							√						√													
959.	Waiting King Cross, you say.	√			√		√								√	√			√								
	Menunggu di King Cross.	√			√		√								√												
960.	I think if you so desire	√			√										√	√			√								
	Kurasa, jika kau benar2 menginginkannya	√			√										√												
961.	You'll be able to board the train.	√			√										√	√			√								
	Kau bisa menaiki keretanya.	√			√										√												
962.	And where it would take me?	√						√				√		√		√			√								
	Dan ke mana kereta itu pergi?	√						√				√		√													
963.	On.					√								√		√			√								
	Berjalan.					√								√													
964.	Voldemort has The Elder Wand.	√			√										√	√			√								
	Voldemort memiliki Tongkat Sihir Elder.	√			√										√												
965.	True.							√						√		√			√								
	Benar.							√						√													
966.	And the snake's still alive.	√			√				√						√	√			√								
	Dan ular itu masih hidup.	√			√				√						√												
967.	Yes.							√						√		√			√								
	Ya.							√						√													
968.	And I have nothing to kill it with.	√			√				√						√	√											
	Dan aku tidak punya senjata untuk membunuhnya.	√			√				√						√				√								

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969.	Help were always given at Hogwarts, Harry.	√					√							√		√											
	Bantuan selalu diberikan di Hogwarts, Harry.	√					√							√					√								
970.	Those who ask for it.	√			√										√	√			√								
	Bagi mereka yang memintanya.	√			√										√												
971.	I've always prize myself on my ability to determine a phrase.	√			√										√	√			√								
	Aku selalu bangga akan kemampuanku merangkai kata2.	√			√										√												
972.	Words are not my so humble opinion.	√			√										√	√			√								
	Kata2 adalah sebuah pemikiran.	√			√										√												
973.	A mercy is exhaustible source of magic.	√			√										√	√			√								
	Belas kasih adalah sihir tak terbatas	√			√										√												
974.	Capable in both inflicting injury and remedying it.						√							√		√			√								
	Yang mampu menyakiti dan menyembuhkan.						√							√													
975.	But it would in this case...	√					√		√					√		√			√								
	Tapi, dalam hal ini...	√					√		√					√													
976.	A man mind original statement to this.	√			√										√	√			√								
	Perkataan yang tepat untuk ini...	√			√										√												
977.	Help were always given at Hogwarts, to those who deserve it.		√		√										√	√			√								
					√										√												
	Bantuan selalu diberikan di Hogwarts, bagi mereka yang pantas mendapatkannya.		√		√										√												
978.	Do not pity the dead, Harry.	√				√								√		√			√								
	Jangan mengasihani yang mati, Harry.	√				√								√													
979.	Pity the living.	√				√								√		√			√								

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	Kasihani mereka yang hidup.	√				√									√												
980.	And above all, all those who live without love.		√		√				√						√		√										
	Di atas itu semua, kasihani mereka yang hidup tanpa cinta.		√		√										√					√							
981.	Professor, my mother's Patronus.	√			√										√	√				√							
	Professor, Patronus ibuku.	√			√										√					√							
982.	Was a doe, wasn't it?	√											√	√		√				√							
	Itu rusa betina, bukan?	√											√	√													
983.	As it same as Professor Snape's	√			√										√	√				√							
	Sama seperti milik Profesor Snape.	√			√										√												
984.	It's curious, don't you think?		√		√							√			√		√										
	Aneh, bukan?	√										√		√													
985.	Actually, if I think about it.	√						√			√			√		√				√							
	Sebenarnya, jika kupikir2.	√						√			√			√													
986.	It doesn't seems curious at all.	√			√										√		√										
	Tidak aneh sama sekali.	√					√								√												
987.	I'll going now, Harry.	√			√										√	√				√							
	Aku akan pergi sekarang, Harry.	√			√										√												
988.	Professor!									√				√		√				√							
	Professor!									√				√													
989.	Is this real?	√										√	√	√		√				√							
	Apa semua ini nyata?	√										√	√	√													
990.	Or it just happening inside my head?	√						√						√		√				√							
	Atau ini hanya berada dalam pikiranku?	√						√						√													
991.	Of course it's happening inside your head, Harry.	√			√										√	√				√							
	Tentu ini di dalam pikiranmu, Harry.	√			√										√												

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992.	Why should that mean, isn't real	√			√							√			√	√			√								
	Tapi bukan berarti, ini tidak nyata.	√			√							√			√												
993.	Professor!									√				√		√			√								
	Profesor!									√				√													
994.	What should I do?	√										√		√		√			√								
	Apa yang harus aku lakukan?!	√										√		√					√								
995.	Who wants the stick witch?											√		√		√			√								
	Siapa mau tongkat penyihir?											√		√													
996.	My Lord, are you hurt?		√		√			√							√		√										
					√										√												
	Tuanku, kau terluka?		√		√										√					√							
997.	My Lord.	√			√										√	√			√								
	Tuanku.	√			√										√				√								
998.	I don't need your help.	√			√										√	√			√								
	Aku tidak butuh bantuanmu.	√			√										√												
999.	No.						√							√			√								√		
	-																										
1000.	Wake up.					√									√	√			√								
	Bangunlah.					√									√												
1001.	The boy.	√			√										√	√			√								
	Anak itu.	√			√										√												
1002.	Is he dead?	√										√	√	√		√			√								
	Apa dia sudah mati?	√										√	√	√													
1003.	Is he alive?	√										√	√	√		√			√								
	Apa dia masih hidup?	√										√	√	√													
1004.	Draco, is he alive?		√		√								√		√	√			√								

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	Draco, apa dia selamat?		✓		✓ ✓								✓		✓ ✓												
1005.	Dead.			✓										✓				✓		✓							
	Dia sudah mati.	✓			✓										✓												
1006.	Who is that?	✓										✓		✓		✓			✓								
	Siapa itu?	✓										✓		✓													
1007.	Hagrid’s carrying.	✓			✓										✓	✓			✓								
	Yang Hagrid peluk.	✓			✓										✓												
1008.	Neville, who is it?	✓			✓							✓			✓	✓			✓								
	Neville, siapa?	✓			✓							✓			✓												
1009.	Harry Potter.									✓				✓		✓			✓								
	Harry Potter...									✓				✓													
1010.	Is dead!						✓						✓	✓		✓			✓								
	Sudah mati!						✓						✓	✓													
1011.	No!							✓						✓		✓			✓								
	Tidak!							✓						✓													
1012.	No!							✓						✓		✓			✓								
	Tidak!							✓						✓													
1013.	Quite!					✓								✓		✓			✓								
	Diam!					✓								✓													
1014.	Stupid girl.	✓			✓										✓	✓			✓								
	Gadis bodoh.	✓			✓										✓												
1015.	Harry Potter is dead.	✓			✓										✓	✓			✓								
	Harry Potter sudah mati.	✓			✓										✓												
1016.	From this day forth.	✓					✓							✓		✓			✓								
	Mulai hari ini...	✓					✓							✓													
1017.	You put your faith in me.	✓			✓										✓	✓			✓								
	Tunjukkan kesetiaan kalian padaku.	✓			✓										✓												
1018.	Harry Potter is dead!	✓			✓										✓	✓			✓								

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	Harry Potter sudah mati!	√			√										√												
1019.	And now is the time to declare yourself.	√					√		√						√		√										
	Dan sekarang saatnya menyatakan diri kalian.	√					√		√						√					√							
1020.	Come forward and join us.	√				√									√		√				√						
	Maju dan bergabunglah denganku.	√				√									√					√							
1021.	Or die.	√					√								√		√				√						
	Atau mati.	√					√								√					√							
1022.	Draco.										√				√		√				√						
	Draco.										√				√					√							
1023.	Draco.										√				√		√				√						
	Draco.										√				√					√							
1024.	Draco.										√				√		√				√						
	Draco.										√				√					√							
1025.	Come.					√									√		√				√						
	Ayo.					√									√					√							
1026.	Well done, Draco.	√						√							√		√				√						
	Bagus, Draco.	√						√							√					√							
1027.	Well done.	√						√							√		√				√						
	Bagus.	√						√							√					√							
1028.	Well, I must say I hope for better.		√		√			√								√		√				√					
				√										√													
	Harus kukatakan, aku mengharapkan yang lebih baik.		√		√										√												
1029.	And who might you be, young man?	√							√				√		√		√				√						
	Dan siapakah kau, anak muda?	√							√				√		√					√							
1030.	Neville Lingbottom.										√				√		√				√						
	Neville Longbottom.										√				√					√							

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1031.	Well, Neville, I'm sure we can find a place for you in my rank.		√		√				√						√	√											
	Yah, Neville, aku yakin aku bisa menempatkanmu pada suatu tempat.		√		√				√						√				√								
1032.	I like to say something.	√			√										√	√			√								
	Aku ingin mengatakan sesuatu.	√			√										√												
1033.	Well, Neville.							√			√				√	√			√								
	Yah, Neville.							√			√				√												
1034.	I'm sure we all be fascinated to hear what you have to say.	√			√										√	√											
	Aku yakin kita semua ingin mendengar apa yang kau ingin katakan.	√			√										√				√								
1035.	Doesn't matter that Harry's gone.	√			√										√	√			√								
	Tidak masalah jika Harry sudah tiada.	√			√										√												
1036.	Stand down, Neville.	√				√					√				√	√			√								
	Neville, mundur.	√				√					√				√												
1037.	People die every day!	√			√										√	√			√								
	Orang mati tiap hari!	√			√										√												
1038.	Friends.			√											√	√			√								
	Teman2.			√											√												
1039.	Family.			√											√	√			√								
	Keluarga.			√											√												
1040.	Yeah.							√							√	√			√								
	Yeah.							√							√												
1041.	We lost Harry tonight.	√			√										√	√			√								
	Kita kehilangan Harry malam ini.	√			√										√												
1042.	But he still with us.	√			√				√						√	√			√								
	ta pi dia tetap bersama kita.	√			√				√						√												
1043.	In here.						√								√	√			√								

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	Di sini.					√								√													
1044.	So is Fred.							√						√		√			√								
	Dan Fred.							√						√													
1045.	And Remus.							√						√		√			√								
	Remus.							√						√													
1046.	Mr. Snape is nice.									√				√		√			√								
	Tuan Snape itu baik.									√				√													
1047.	All of them.	√			√										√	√			√								
	Mereka semua.	√			√										√												
1048.	They didn't die in vain.	√			√										√	√			√								
	Mereka tidak mati sia2.	√			√										√												
1049.	But you will.	√			√			√							√	√			√								
	Tapi kalian akan mati sia2.	√			√			√							√												
1050.	Cause you're wrong!	√			√			√							√	√			√								
	Karena kau salah!	√			√			√							√												
1051.	Harry has dead before.	√			√										√	√			√								
	Harry telah mati sebelumnya.	√			√										√												
1052.	For all of us!	√			√										√	√			√								
	Untuk kami semua!	√			√										√												
1053.	This isn't over!	√			√										√	√			√								
	Ini belum berakhir!	√			√										√												
1054.	Confringo!			√										√		√			√								
	Confringo!			√										√													
1055.	What are you doing?	√					√							√		√			√								
	Apa yang kalian lakukan?	√					√							√													
1056.	Stop!				√									√		√			√								
	Berhenti!				√									√													
1057.	Come back!				√									√		√			√								
	Kembali!				√									√													

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1058.	Do something!					√								√		√			√								
	Lakukan sesuatu!					√								√													
1059.	Come back!					√								√		√			√								
	Kembali!					√								√													
1060.	Come back at once!					√								√		√			√								
	Kembali sekarang juga!					√								√													

1061.	Look out!					√									√		√			√							
	Lihatlah!					√									√												
1062.	All move into the castle.	√			√											√	√			√							
	Semua masuk ke dalam kastil.	√			√											√											
1063.	We need to close this.	√			√											√	√			√							
	Kita harus bunuh ular itu.	√			√											√											
1064.	Neville!										√				√		√			√							
	Neville!										√				√												
1065.	Not my daughter, you bitch!		√		√											√		√									
	Tidak putriku, jalang!		√		√											√					√						
1066.	Hey, you were right.	√			√						√					√	√			√							
	Hey, kau benar.	√			√						√					√											
1067.	When you told Professor Snape that wand is fighting you.	√			√		√									√	√										
	Ketika kau beritahu Profesor Snape bahwa tongkat sihir itu melawanmu...	√			√		√									√				√							
1068.	It will always fight.	√			√											√	√			√							
	Ia akan terus melawan.	√			√											√											
1069.	I kill Snape.	√			√											√	√			√							
	Aku sudah membunuh Snape.	√			√											√											
1070.	The Elder Wand never belongs to Snape.	√			√											√	√			√							

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	Tongkat Sihir Elder bukan milik Snape.	✓			✓										✓												
1071.	What if its alligience is always to someone else?	✓			✓							✓			✓	✓				✓							
	Bagaimana jika kesetiaannya milik orang lain?	✓			✓							✓			✓												
1072.	Come on, Tom.	✓				✓									✓	✓				✓							
	Ayolah, Tom.	✓				✓									✓												
1073.	Let’s finish this the way we started it.	✓				✓									✓	✓											
	Ayo kita selesaikan ini sama seperti ketika kita memulainya.	✓				✓									✓						✓						
1074.	Together!						✓								✓	✓				✓							
	Bersama!						✓								✓												
1075.	Harry.									✓					✓	✓				✓							
	Harry.									✓					✓												
1076.	Why it didn’t work for him?	✓			✓							✓			✓	✓				✓							
	Kenapa dia tidak bisa menggunakannya?	✓			✓							✓			✓												
1077.	The Elder Wand.	✓			✓										✓	✓				✓							
	Tongkat Sihir Elder.	✓			✓										✓												
1078.	It alligience to somebody else.	✓			✓										✓	✓				✓							
	Kesetiaannya milik orang lain.	✓			✓										✓												
1079.	When he killed Snape, he thought the wand will become his.		✓		✓			✓							✓	✓											
	Ketika dia membunuh Snape, dia piker tongkat sihir ini akan menjadi miliknya.		✓		✓			✓							✓						✓						
1080.	But the thing is...	✓						✓							✓	✓				✓							
	Tapi masalahnya...	✓						✓							✓												
1081.	The wand never belong to Snape.	✓			✓										✓	✓											
	Tongkat Sihir ini tidak pernah menjadi milik Snape.	✓			✓										✓						✓						

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		Clause			Topical Theme			Textual Theme			Interpersonal Theme				Theme Selection		SD	DD		Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest							
																		HD									
		Simple	Complex	Minor	Participant	Process	Circumstance	Continuative	Structural	Conjunctive	Vocative	Modal	WH-introductory	Finite	Marked	Un-Marked		SE=TE	SE								
1082.	It was Draco who disarmed Dumbledore that night in the astronomy tower.	√			√										√	√											
	Draco-lah yang melumpuhkan Dumbledore malam itu di menara astronomi.	√			√										√				√								
1083.	From that moment on...	√				√								√		√			√								
	Mulai saat itu...	√				√								√													
1084.	The wand answer to him.	√			√										√	√			√								
	Tongkat sihir ini menjawab padanya.	√			√										√												
1085.	Until the other night when I disarmed Draco.	√					√							√		√			√								
	Sampai malam aku melumpuhkan Draco.	√					√							√													
1086.	At Malfoy Manor.						√							√		√			√								
	Di Malfoy Manor.						√							√													
1087.	So that means, it's mine.		√		√										√	√											
	Jadi itu berarti, tongkat ini milikku.		√		√										√				√								
1088.	What should we do, then?	√			√								√		√	√			√								
	Apa yang akan kita lakukan?	√			√								√		√												
1089.	We?	√			√										√	√			√								
	Kita?	√			√										√												
1090.	Just saying, that's The Elder Wand.		√		√										√	√											
	Aku hanya ingin tahu, itu Tongkat Sihir Elder.		√		√										√				√								
1091.	Most powerful wand in the world.	√			√										√	√			√								
	Tongkat sihir terkuat di dunia.	√			√										√												
1092.	With that we'll be invincible.	√			√				√						√	√			√								
	Dengan itu kita tak terkalahkan.	√			√				√						√												

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		Simple	Complex	Minor	Participant	Process	Circumstance	Continuative	Structural	Conjunctive	Vocative	Modal	WH-introductory	Finite	Marked	Un-Marked		SE=TE	SE	TE	0	1	2	3	4	5	6
1093.	19 Years Later					✓								✓		✓			✓								
	19 tahun kemudian					✓								✓													
1094.	Bag.			✓										✓		✓			✓								
	Tas.			✓										✓													
1095.	Yeah.						✓							✓		✓			✓								
	Yeah.						✓							✓													
1096.	Jumper.			✓										✓		✓			✓								
	Jaket.			✓										✓													
1097.	I'll miss you.	✓			✓										✓	✓			✓								
	Aku akan merindukanmu.	✓			✓										✓												
1098.	Here they come.	✓			✓			✓							✓		✓			✓							
	Itu mereka.	✓			✓										✓												
1099.	Dad.									✓				✓		✓			✓								
	Yah.									✓				✓													
1100.	What if I put in Slytherin?	✓			✓							✓			✓	✓			✓								
	Bagaimana jika aku masuk Slytherin?	✓			✓							✓			✓												
1101.	Albus Severus Potter.									✓				✓		✓			✓								
	Albus Severus Potter.									✓				✓													
1102.	I were named after two headmasters of Hogwarts.	✓			✓										✓	✓				✓							
	Kau dinamai dari 2 kepala sekolah Hogwarts.	✓			✓										✓												
1103.	One of them was a Slytherin.	✓			✓										✓	✓			✓								
	Salah satunya adalah Slytherin.	✓			✓										✓												
1104.	And he was the bravest man I'd ever know.		✓		✓			✓							✓	✓				✓							
	Dan dia adalah orang paling berani yang pernah kukenal.		✓		✓			✓							✓												
1105.	What you'd say if I am?	✓			✓							✓			✓	✓			✓								

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	Bagaimana jika itu terjadi?	√			√							√			√												
1106.	The Slytherin house will gain a wonderful young wizard.	√			√										√	√			√								
	Rumah Slytherin akan mendapatkan penyihir muda yang hebat.	√			√										√												
1107.	But, listen.	√				√			√						√	√			√								
	Tapi, dengar.	√				√			√						√												
1108.	If it really that much to you, you can choose Gryffindor.	√			√				√							√	√			√							
	Jika itu memang penting untukmu, kau bisa memilih Gryffindor.	√			√				√							√											
1109.	The Sorting Hat takes your choosing to account.	√			√											√	√			√							
	Topi Seleksi mempertimbangkan keinginanmu.	√			√											√											
1110.	Really?											√			√	√			√								
	Benarkah?											√			√												
1111.	Adventure is out there!							√								√	√			√							
	Petualangan diluar sana!							√								√											
1112.	Ready?			√												√			√								
	Siap?			√																							
1113.	Ready.			√												√			√								
	Siap.			√																							